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## London Newspaper Aims Sarcasm at Borglum's Mountain



Three views of Gutzon Borglum's model for the Mount Rushmore national monument depicting Washington, Jefferson, Lincoln and Roosevelt. The latter is to be on the other side of the mountain from the one represented here.

Geographically it is a long way between Kansas City and London, and apparently it is also a long way between their points of view, for whereas the Kansas City *Star* prints a long and sympathetic first page

story, with four columns of illustrations, about the colossal Gutzon Borglum sculptures that are to be carved on the nose of Mount Rushmore, in the Black Hills of South Dakota, the London *Daily Telegraph*

thinks the plan in such bad taste that it devotes a 500-word sarcastic editorial to it.

"The mission of giving America a national type of monument that will be as characteristic as the pyramids were of Egypt or the cathedrals of mediaval Europe," is the way the *Star* refers to Mr. Borglum's idea.

"We are bound to condemn the whole plan," says the *Telegraph*, and shudderingly it has a vision of England transformed. "Imagine our cliffs, our hill-sides," it exclaims, "carved with colossal monuments of the heroes and the art of yesterday, Beachy Head shaped into an immense Albert Memorial, and Dover Cliff a range of mammoth statesmen and philanthropists, alternately trousered and décolletés in bath-sheets!"

In this digest of the two expressions, the English newspaper will be disposed of first. Even those Americans who agree with it basically will resent the sneer that lies behind the writer's pen.

"Some people do not like our London statues," it begins. "But we shall ever maintain that there are queerer things in the world. The dowdiest Victorian frock-coat and trousers, yea, even Mr. Cobden in Camden Town, is not so strange a product of the human intelligence as George Washington in South Dakota. With that famous state we have hitherto been inadequately acquainted. That it took long since a leading place in the divorce industry, that it is known among its familiars as the coyote state, had thus far seemed all the information necessary. But there must be great minds in South Dakota. It has invented a kind of sculpture which, in spite of all the

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## Boldini Stricken

Monet is dead and Boldini, his opposite, at the age of 80, lies stricken, with wandering reason. The London *Daily Telegraph's* Paris correspondent says:

"The octogenarian portrait-painter Boldini, who has been called the master illustrator of Parisian elegance, lies seriously ill at his home in Paris. For some time past the artist had lived in almost complete seclusion in his house in the Boulevard Berthier, and was so jealous of his solitude that he dismissed his servants and ceased all relations with his friends, the only people admitted to his hermitage being two young women who watched over him by turns. Last night, when the house was locked and in darkness, neighbours heard Boldini groaning, and when the door was forced open by the police the painter was found lying in the hall, where he had been stricken with an apoplectic seizure. His condition is grave."

## Find a Fresco Masterpiece

Italy has discovered another neglected fresco under a coat of whitewash, says the Boston *Christian Science Monitor*, this time at Treviso in the church of San Francisco. It is a fine example of the work of Tommaso da Modena, a famous master of the Fourteenth century, and represents an enthroned Madonna with Child surrounded by

six saints, all life size. Experts believe it surpasses in beauty all the other works of Tommaso. "It has now become almost a rule," says the dispatch, "to scrape walls whenever traces of color are seen, and the diligent work of researchers is often rewarded by the discovery of magnificent but unsuspected masterpieces."

## Great Spanish Exhibition

As a complement to the eucharistic congress recently held in Toledo to celebrate the seventh centenary of the famous cathedral, an exposition of religious art was inaugurated in the historic council chamber. The *Heraldo de Madrid* states that this exhibition was not confined to paintings, but comprised chalices, patens, tapestries, embroideries and banners. *La Esfera*, in a more detailed article gives the following list of exhibits:

"In this Council Chamber we may admire the tapestries, sleeves, mitres, laces, capes (among them the one which belonged to the Infante D. Sancho, and which is decorated with the lions and castles of Spain), banners, paintings by El Greco, Murillo, Bellini, Raphael, Borgia, Titian, Tristan, Fiori, Morales, Goya and other masters, jewels, chased gold bowls, Byzantine images, the image of Santa Maria de Toledo with all its jewels and the three thousand pearls which are inlaid therein, armour, enamels, and other innumerable works of art."

## A Scotch Trait

A psychological review of the 65th exhibition of the Royal Glasgow Institute of the Fine Arts is given by a writer in the *London Times*, in which the Scottish character is analyzed in its relation to painting. After asserting that the Glasgow exhibition is "the most interesting of the autumn shows outside London," the critic says:

"Everything has a reason, and the reasons for the superiority of the Glasgow Institute are not far to seek. Glasgow has an old tradition not only of artistic production, but of artistic patronage. Since the Pre-Raphaelite movement there has been no concerted effort in the British Isles to compare with that of the 'Glasgow School' of the early 'eighties, when such artists as Sir John Lavery, Mr. George Henry, and Sir James Guthrie were looked upon—and not only in Scotland—as revolutionaries. Whether they were or not does not matter; the point is that their reaction from what was known locally as the 'gluepot' picture of sentimental anecdote in favor of more definitely pictorial aims had a positive as well as a negative cause. It was due in great measure to their familiarity with the works of the Barbizon and modern Dutch painters already collected in the locality by intelligent picture-dealers and private patrons. "That the Barbizon and modern Dutch influence, though quickly overlaid, at any rate for a time, by a more decorative tendency, 'jumped' with something in the Scottish artistic temperament is suggested by the fact that the later continental movement deriving from Cézanne left the Glasgow painters comparatively unmoved. Looking round the present exhibition, one is struck first of all by its singular effect of consistency. On analysis this is found to be due to a general lack of interest in that much-talked-about 'third dimension.' The 65th exhibition of the Glasgow Institute is very conspicuously a two-dimensional exhibition.

"This does not mean, of course, that the Glasgow artists all paint flat and fail to distinguish between one plane of distance and another in their pictures; the point about the third dimension is not how you realize it, but what you do with it in composition when realized. It is a question of designing or arranging in three dimensions; the composition of the picture 'on plan,' as an architect would say. Even such a 'muscular' painting as 'Thermae of Caracalla, Rome,' by Sir D. Y. Cameron, lent by Paisley Art Institute, strikes one as realized rather than composed in three dimensions, and the difference in aim is again amusingly illustrated by the admirable 'Girl with a Fringe,' by Mr. David Foggie.

"One refuses to believe that any persistent character in a considerable group of artists is due to technical preference or opinion only, and the conclusion one comes to from this exhibition is that the third dimension in painting has very little to say to the Scottish mind—in spite of its logical bent in other directions. It is because the Scottish mind gets all it wants about the third dimension in theology, mathematics, and politics that it does not worry about it in painting; and this is supported by the larger popular view of Scotsmen—hard headed in business, but prone to sentiment in domestic relations, art, and literature. It may even account for the character of Glasgow itself, where industrial energy is contrasted with artistic production and pat-

ronage. Come to think of it, three-dimensional painting is a kind of engineering. Well, the Scotsman does his engineering on the banks of the Clyde."

## Praise for John Whorf

John Whorf is described as one of Boston's coming celebrated artists by F. W. Coburn, critic of the *Herald*, in connection with an exhibition of his water colors at the Grace Horn Gallery.

"For a young painter of Boston to be invited to make a special exhibition at the Chicago Art Institute, an honor said heretofore to have been bestowed only upon John Singer Sargent and Dodge Macknight among American artists, is a distinction in which his town as well as the youth may share," says Mr. Coburn. "Productively we are not so dead when, under local conditions, we produce such painters as Whorf, but lately a student at the local museum school and now in line to be ranked among the foremost contemporary masters.

"Out of the present exhibition pictures have been acquired directly for the Museum of Fine Arts and indirectly, as it is understood, by trustees who after personally enjoying the works may later lend or give them to the museum. The lad is already well represented in the collections of the Desmond FitzGerald Museum at Brookline."

## Banking and Art

It looks as though everybody will soon be painting pictures in England. The employees of the general post office held a big exhibition, then the officers of the army, and the other day the employees of the various branches of the Midland bank arranged a display, showing more than 200 works. The show was opened with a speech by no less a person than Mr. Reginald McKenna, who was quoted by the *London Sunday Observer*.

There was no doubt, according to Mr. McKenna, that the mind of the artist ought to be in many respects the mind of the banker. The mind of the latter was one which looked through appearances and saw the truth. He must not be misled, even by the flattering figures of a balance-sheet, and the same was true of the artist. He was one who saw nature as it was and revealed to the less-skilled world what they ought to see and feel when nature was unfolded before them.

## Goya Centenary Is Planned

Spain is to celebrate the centenary of the death of Goya, who died at Bordeaux in 1828 at the age of 82, says the *Philadelphia Record*. The painter, Ignace Zuloaga, is to have a large part in conducting the attendant ceremonies, which will consist not only of an exhibition of Goya's prints and paintings, but of theatrical performances, bull fights and public demonstrations. It is proposed also to restore the house in which Goya was born and to build a museum to hold his works.

## Adds Painting to Swope Gift

To the collection of art bequeathed to his native town, Seymour, Ind., by the painter, H. Vance Swope, has been added a large marine by Agnes Clark Winkler, of Chicago, as her tribute to Seymour, where she was educated.

## "Nature and Art"

The coming of the new exhibition season in Boston led Harley Perkins, faced with the pictures just brought in by the artists from their summer and autumn in the open, to philosophize in the *Transcript* on the artist's creed.

"Trite phrases are written about nature and art," he said. "Yet nothing less than a miracle takes place when at the end of a day in the open the painter returns with a fine picture. Scientists insist in a most plausible manner that there is no noise where there is no ear to hear it. Can we not equally maintain that art does not exist in the physical realm, or bit of pasture land, without the discerning and appreciative eye of the artist? At any rate, good sketches cannot be gathered like apples from even the most beautifully symmetrical of trees, though such a tree may inspire the making of a very handsome painting.

"Such a tree did inspire Courbet to paint 'The Great Oak of Ornans,' a canvas which now hangs in the Pennsylvania Academy of Fine Arts. The dignity of the artist's conception and his uncompromising realism still gleam forth despite tones dulled by time.

"In the artist's endeavors to translate naturalism in terms of art lie all his pains and troubles and often his own undoing. A picture after all, no matter how pleasantly whimsical it may be, cannot have serious meaning to the observer unless it appeals to his knowledge of what he knows or has experienced and is able to awaken sympathetic emotions. Too abstract expression has the tendency to approach mechanics and like a spun top to amuse momentarily but not to deeply move anyone.

"A naive sketch, far from realistic, of the arching entrance of a Gothic church may be received with expressions of pleasure because even though unusual in treatment, the representation is essentially truthful and one may wish that he, like the painter, had the freshness of vision to have so viewed the actual scene.

"A sort of creed-courageous that might have been endorsed by serious artists in any time was voiced by Stephen Dedalus, one of James Joyce's much debated characters: 'I will not serve that which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in my art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use, silence, exile and cunning.'

"In an essay upon the same author by Arthur Symonds there is a curiously worded sentence picked from the writings of Mallarmé, which expresses an artist's more sublime and impersonal attitude,—"Abolished the pretension, aesthetically an error, despite its dominion over almost all the masterpieces, to enclose within the subtle paper other than, for example, the horror of the forest, or the silent thunder afloat in the leaves; not the intrinsic dense wood of the trees."

"There are many ways of artistic expression, differing as the mentalities and personalities of the artists differ; all of which may add zest to every-day existence as one has opportunity to attend current exhibitions."



## What of Pittsburgh? Look Here, on This Picture, and on This!



"Portrait Group," by Malcolm Parcell; winner of the Carnegie International "popular" prize in 1925.



"Rose and Silver," by Leopold Seyffert; winner of "popular" prize, 1926.

Pittsburgh is becoming sophisticated in art. This is proved by the 1926 result of the voting for the "popular" prize at the Carnegie International, the winning painting being chosen by the visitors over a period of two weeks. The winner this year is a nude, and the kind of a nude, at that, which is calculated to shock puritanical Americans.

And only last year this prize was awarded to a family group by Malcolm Parcell and the year before to the same artist's "Portrait of My Mother." It is suggested that next year it may go to Segonzac or Matisse.

The picture thus chosen by the suffrage of the people is "Rose and Silver," by Leopold Seyffert. The prize is worth \$200. The nearest competitors, in order of pref-

erence, were: "Bebe," by Raymond S. Simboli; "Jim McKee," by Malcolm Parcell; "George Crompton, 3d," by Marie Danforth Page; "The Royal Carriage Waiting for Their Majesties," by A. J. Munnings, and "The Sphinx," by Firmin Baes.

The contest always arouses much interest in Pittsburgh, being a fusion of sport and aesthetics.

### Glorifying the Baroque

Admirers of the *seicento*, that period of art dominated by the baroque style, have banded together in England under the name of the Magnasco Society, and have just held their third exhibition at Messrs. Agnew's. The significance of the move will be seen from the comments of the *Times* critic, who says in part:

"Magnasco" is not, as might be supposed, derived from 'magnate' to suggest the kind of pictures that rich people collect, but from Alessandro Magnasco, a Genoese painter, who flourished—flourished is the word—between 1667 and 1749. Both as prelude to the *seicento* and on account of his style, he has been chosen to name a society formed to rehabilitate the *seicento*, now holding its third loan exhibition. Yet there is a certain propriety in the reference to magnates, for the baroque was the artistic equivalent of big business—that is to say, effective organization at some expense to the quality of the goods. From the point of view of distribution over the canvas, baroque paintings leave little to be desired, but they are not, as a rule, the kind of paintings that you would call intimate. But you cannot have it both ways, and that is the right answer to Ruskin, who hated the baroque.

"The advantages and the disadvantages of the baroque are well illustrated in the painting of 'Don Quixote,' by Magnasco, which leads off this exhibition. It is a clever sketch in grey and biscuit, admirably disposed upon the canvas, but presenting Don Quixote as the ordinary lunatic. There is no hint in it of any feeling but gloomy contempt. The best that the baroque could do—if the artist belongs to it by more than

date—is represented by the 'Bacchanal,' by Nicolas Poussin, at the other end of the room. Next to it for the more solid virtues one would be inclined to place the large view of 'Verona: The Ponte Navi,' by Bernardo Bellotto. A large 'Portrait Group,' by Jacopo Amigoni; a lively 'Landscape with Shepherds,' by Salvator Rosa, and a dramatic 'Storm at Sea,' by Francesco Guardi, are other interesting pictures."

### Baltimore Looking Forward

"Baltimore may be a musical town, but not even the secretary of the Chamber of Commerce would call it an unduly artistic one," says H. K. F. in the *Sun*. "The Cleveland Museum boasts 5,000 paid members, Detroit 6,000, Chicago 14,000 and New York 13,000. On the basis of population Baltimore's museum should have a membership of 5,000. She has actually twenty per cent. of this figure.

"Part of the trouble, of course, has been 'second-league' exhibitions and a 'second-league' building. Jack Dunn, of the Orioles, has exactly the same trouble. But it may be a different story when the \$1,000,000 building goes up."

### \$100,000 Rug for Widener

A masterpiece of Persian rug weaving—a royal animal rug of the fifteenth century—was sold at auction on December 4 at the American Art Galleries, New York, for \$100,000, and the *Philadelphia Record* reports that the buyer was Joseph E. Widener, who will add it to his famous art collection at Elkins Park. It was knocked down to Parish Watson, art dealer, said to represent the collector. The underbidder was Leon Schinaisi, cigarette manufacturer.

### Looks Like His Art

Emily Grant Hutchings, critic of the *St. Louis Globe Democrat*, had the time of her life meeting artists whose work she knew but whose faces she didn't at the reception that inaugurated the annual exhibition of the New Society of Artists at the Grand Central Galleries, in New York. She tried guessing, but failed in all save one instance.

"I took Van Deering Perrine for Edmund Tarbell—I know not why—and John Sloan got his personality confused with that of Albert Sterner," she wrote. "But when I came face to face with Jerome Myers, I said to him: 'You are Mr. Myers, or you ought to be.' 'Why?' he asked, with an indulgent smile. 'Because you look like the pictures Jerome Myers paints.' And that guess happened to be correct. Fortunately, the artist was pleased. He likes the things he paints."

### Quack! Quack! Quack! Quack

"Artists are finding ducks very popular at the moment," say H. Kingston Fleming in the *Baltimore Sun*. "Followers of art magazines, picture sections of newspapers and those who browse in the windows of art shops must have noticed the unusual number of wild bird etchings. There are ducks on the marshes; ducks in the evening; ducks flying home; ducks being shot by sportsmen—all sorts of ducks."

### Louisville's New Museum

The J. B. Speed Memorial Art Museum, in Louisville, Ky., will open to the public on January 15 with an exhibition held by the Louisville Art Association.

## Monet Is Dead

"Grand Old Man of Modern Art" is the way the New York *Herald Tribune* captioned its obituary of Claude Monet, who died on December 5, twenty-one days after the art world celebrated his eighty-sixth birthday, as told in the last number of THE ART DIGEST. The founder of Impressionism passed away at Giverny, France, in the presence of his life-long friend, Georges Clemenceau, "the Tiger" of the world war.

Among the obituaries printed by the New York newspapers, the following is taken from the *Evening Post*:

"Claude Monet was one of those geniuses whom men do not readily accept, but who, when they are accepted, are worshipped as masters. He was both the first and last of the 'Impressionists.'

"Monet was born in Paris November 14, 1840. His parents wanted to make a business man of him. He wanted to study art. He was one of the boys who didn't fit in. He did not like his school and played truant frequently. He did like to sketch and covered his textbooks with caricatures of his teachers. 'My youth was essentially that of a vagabond,' he once said.

"At the age of sixteen he had accumulated 2000 francs, made by drawing portrait caricatures in Havre at 20 francs each. He obtained letters of introduction to artists in Paris and undertook serious study. His first exhibit was in 1856, when a few of his canvases were shown with those of Boudin, his first master, in Rouen.

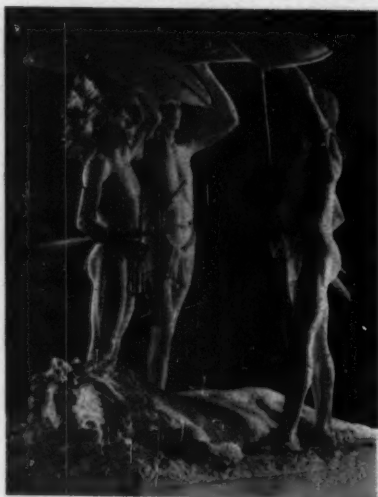
"He once told Boudin, 'I would like to paint as the birds sing,' and this became his motivating idea—freedom, an impression, an effect. He aimed to give the feeling of the fleeting aspects of the sky and the wind, the ocean and the woods at dawn and sunset. Gradually his ideas were grasped by the critics.

"His temperament is illustrated by an incident in 1908. While putting into their frames a series of pictures which had been accepted at \$100,000, Monet destroyed them all, although their execution had taken three years of work. He said they were not good enough to be handed down to posterity."

In the *Boston Transcript* we read: "In 1922 a signal honor was conferred upon Monet by the French nation. Despite straightened circumstances of post war days an appropriation of 1,000,000 francs was made for the establishment of a museum to house his works. The building decided upon was the Orangerie of the Tuileries Garden, facing the Place de la Concorde. The Monet Museum was designed specifically to house the series of twelve large lily pad paintings which were the artist's gift to the Nation."

"When he approached the age of four-score," said the *Herald Tribune*, "Monet began to be troubled with cataract, and was thus much hampered in his work. In February, 1923, he was twice operated upon. The first operation was performed at his own home at Giverny, with his dearest friend, the 'old Tiger' Clemenceau, by his side to encourage him and to aid the surgeon. The second operation took place a fortnight later at the clinic at Neuilly again with Clemenceau present. Unfortunately, neither the admonitions of the surgeons nor the strenuous commands of Clemenceau could restrain him from resuming work too soon, and less than six months later a

## Carl Akeley, Plastic Scientist, Is Dead



"The Requiem," by Carl Akeley

Carl Akeley, known to the art world as a sculptor, and ranking in science as the foremost of American taxidermists, a big game hunter, an inventor, an engineer, an author and a photographer, has been stricken dead of fever "In Brightest Africa" (as one of his books is called), and he will rest in the gorilla sanctuary which he persuaded the Belgian government to establish. His monument, however, will not be near his grave, but will consist of the "African Hall" in the American Museum of Natural History, which crowned his life work, and which, as yet unfinished, will be carried to completion under the direction of Mrs. Akeley, his companion in all dangers and even in his final hour.

Akeley ranked high as a realistic sculptor, and his "African Hall" may be said

to be, in its entirety, a piece of plastic art, for with consummate artistry and knowledge it displays the wild life of Africa in backgrounds of the utmost fidelity.

It will be remembered that two years ago a stir was caused when Akeley's "The Chrysalis," a bronze study symbolic of evolution, was refused a place in the exhibition of the National Academy of Design, and later was shown in New York at the West Side Unitarian church. In the "African Hall" is "The Requiem," a sculpture showing an old lion dead at the feet of three spearmen, who stand under the canopy of their shields chanting a song of honor to the fallen foe. "The Wounded Comrade" reveals two elephants supporting a third and assisting him to escape.

Akeley was born in Orleans county, N. Y., in 1864. When he was still a boy, he had a card printed announcing that he did "artistic taxidermy in all its branches." Later he asked for a job at Professor Ward's Natural Science establishment, in Rochester, and got it—at \$3.50 a week. Next he worked eight years in Milwaukee, after which he went to the Field Museum in Chicago. In 1896 he made his first trip to Africa. In 1909 he "took up the elephant trail" for the American Museum of Natural History.

"In Carl Akeley's conception of his art," says the New York *Times* in an editorial, "the taxidermist must be a sculptor; he must also be artist enough to provide backgrounds and the 'atmosphere' for the groups he mounted. Nothing could be more life-like than his re-creations of wild life in his beloved Africa."

The sculptor once strangled a leopard to death with his bare hands, and at another time he was trampled by an elephant, but his greatest enemy was the African fever, which claimed him at last.

third operation was performed, at Giverny, with both Clemenceau and Pierre Bonnard at hand, to compel him to remain quiet. In that they succeeded, and after a sufficient interval Monet was able to resume work on the great mural design of water lilies, his gift to the French government.

### Dust an Aid to Art

H. L. Dungan, art critic of the *Oakland Tribune*, has seen so many dust laden windows in artists' studios that the sight does not attract his attention any more. The other day he visited the studio home of Rowena Meeks Abdy, a lovely nook on San Francisco's Russian Hill, with a sloping garden overlooking the bay.

"Having looked out of several studio windows in my day," he writes, "I did not notice the glass was dusty until I was told that it was kept that way on purpose to soften the light."

This is the artist's way of toning down the bright California sunlight. Recently she gave San Francisco a chance to see her paintings at the Beaux Arts Gallery, transcripts mainly of picturesque places dear to the sentiment of Californians. Gene Hailey, writing in the *Chronicle*, called her work "decorative in the modern sense of joyous color hues, yet not abstract or fantastic in design; the sentimental rather than the formal pattern organization revealing a sense of story telling with artistic purpose."

### Goya, Persecutor of Hags

Many of us know the beautiful paintings of Don Francisco de Goya, but few have seen the many curious and grotesque sketches with which he occupied his leisure hours. It is strange to note that many of these portray, instead of the lovely women one would expect, hideous, grimacing caricatures of old hags!

The famous artist's obsession on the matter of the "old coquette" is told by Ramon Gomez de la Serna in a recent issue of *Plus Ultra* (Buenos Aires).

"Goya," he writes, "literally persecuted the coquettish old ladies. The hag, in all her aspects, worried him to such an extent that on his sleepless nights he would go out solely for the purpose of making faces at them."

"The presuming old lady was a motive of jest for him, and a way of demonstrating how easily poor mortals are deceived. Many times he placed them, full of frills and ribbons, in front of useless mirrors. Face to face with their image they went on ignoring their hideousness and finding some alluring prospect in the treacherous glass."

"Goya would deceive these poor old witches and paint their portraits in his nocturnal sessions. He liked to come face to face with this contrast in life, and if by the clear afternoon light he had seen the Duchess of Alba, by night he portrayed the Marchioness of Methuselah."



## The Paris Critics

The Salon d'Automne, which opened in the Grand Palais on November 5 and will close on December 19, seems either to bore or to baffle most of the commentators on it. Particularly in the case of the paintings, the French writers discuss impressionism, or the curious changes in artistic appreciation, or a few painters who interest them, or else run through the rooms scattering individual comments here and there, rather than attempting to sum up the exposition as a whole.

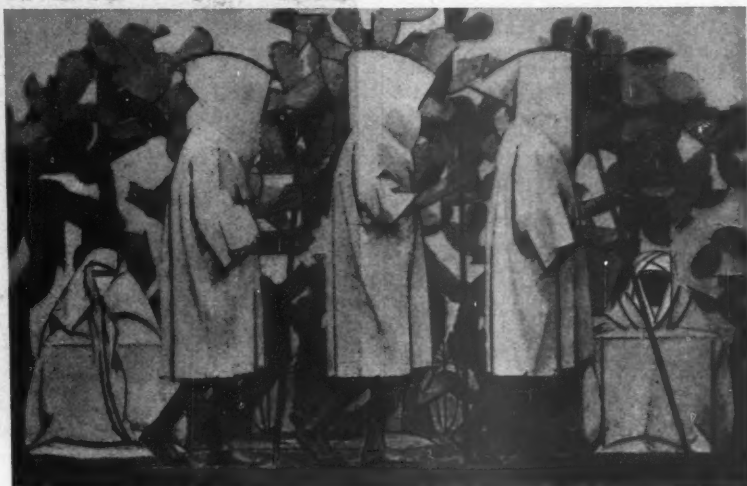
Perhaps the most definite general comment is that of M. Jacques Guenne, who, writing in *L'Art Vivant*, says: "If we are asked to define what chiefly characterizes the painting of our epoch, we may say that the weakest works of the salon appear to us to be those which correspond to a direct, analytic vision, while the most important works, on the other hand, are profoundly marked by the synthetic effort. \* \* \* Significant paintings are not lacking here and justify one, in spite of the numerous and regrettable absences (Kisling, Simon Lévy, Leopold Lévy, Bonnard, Vlaminck, Raoul Dufy), in considering this Salon as one of the best which we have seen." The leading painters represented are listed as Matisse, Segonzac, Friesz, Favory, Van Dongen, Gromaire, and "a quite young painter," Terechkovitch, the last-named being compared to Van Gogh.

An example of the flitting critic is M. Luc Benoist, who writes in *Le Crapeau* and, for instance, dismisses four of M. Guenne's leaders as follows: "M. Henri Matisse returns to the motley of a Turkish carpet from his ordinary odalisques; he grinds his acidic teeth like an old revolutionist. \* \* \* What a powerful landscapist is Dunoyer de Segonzac! If I meet another like him soon, I'll tell you. After a century of landscapes, to hold the eye with a tree and a path is indeed something. \* \* \* M. Van Dongen has bearded, mummified and presented accurately a woman of the world, with a palette of white lead and verdigris, refined and indolent, cold and distinguished, like a glance from an English-woman. \* \* \* M. Gromaire, is it to this factory sketch, this engineer's drawing, that your romantic visions of the world are leading?"

The method of discussing at leisure a few congenial painters is evidently a refuge and a relief for M. Pierre Courthion, who says, in *La Revue Hebdomadaire*: "In this collection, where our eye passes from the colorless to the discordant, from the delicate to the vulgar and from the sentimental to the caricature, in the middle of this monotony of oppositions, Henri Matisse appears somewhat as did, a century ago, Delacroix, whose works shared the walls at the Salon with the Dubufes and the Delaroche. \* \* \* Andre Dunoyer de Segonzac, the other painter who arrests our attention at this Salon, works in ways opposite to those of Matisse. Segonzac does not give us a new gospel; he does not bring us an aesthetic; he is too much of a painter for that. His domain is limited to the translation of the object. Following Chardin and Courbet, he is a great 'workman' in painting. For him the external world exists; one cannot say that he uses nature to recreate it according to the laws of reason."

The sculpture at the Salon d'Automne does not seem readily to arouse enthusiasm.

## Critics Praise de Monvel as a Stylist



"Beggars and Cactus, Morocco," by Boutet de Monvel

Mons. Bernard Boutet de Monvel's exhibition of more than 200 works at the Anderson Galleries, in New York, took on the guise of a social event, being opened with a reception and tea which Henry McBride in the *Sun* called a "fashionable crush." The critics were kind to the show.

"He is par excellence a stylist," said Ralph Flint in the *Christian Science Monitor*, "having stemmed from the delightfully mannered art of his father, whose designs for French song books and whose delicate interpretations of the history of Jeanne d'Arc have long delighted the civilized world; and his continuance in the family tradition, under the changing stress of new schools, is one of the pleasant things to trace at this time."

"Of all the numerous foreigners who have visited us in the last few years he is surely one of the most distinguished and

most welcome," wrote Royal Cortissoz in the *Herald Tribune*. "His paintings of Moorish scenes and life have a simple dignity and beauty particularly ingratiating. One expects from under the Moorish sun episodes of blinding light and impenetrable shadow, in a word, rather glaring contrasts. M. Boutet de Monvel has studied his hot world in its cooler aspects and deals in greys or tawny browns, finding delicate harmonies instead of an intensely sharp play of luminosity. The portraits are disappointing, especially those on a large scale. They look like illustrations, enlarged. But at least they are well drawn. The decorations, like the portraits, leave us cold."

"Mons. Boutet de Monvel's art is elegant, stylized and correct," said Mr. McBride. "It is a comment on life, as all art should be, but it is the comment that one gentleman makes to another."

René-Jean, in *Comoedia*, says: "This year, at the Salon d'Automne, the number of statues is notably larger, but one does not find a single additional sculptor. Under the efforts of most of the exhibitors, matter remains inert. To go there in search of signs of life is to bump everywhere into corpses." However, many of the detailed criticisms are somewhat more genial, and at the end we read: "The chief work in the sculpture section this year is a Seal, a young seal sculptured by M. Mateo Hernandez. It appears, graceful, quivering, still wet, it seems, from the caresses of the Ocean. To be able to give life to the diorite, to fix in it a flitting moment of life, and do that without any trick or subterfuge is the finest conceivable achievement."

In the opinion of M. Paul Fierens, in the *Journal des Débats*, the two most important pieces of sculpture were the "Maternal Love" of Albert Marque and the "Seated Woman" of José Clara. He says also, referring to the sculpture as a whole: "It is not power but grace that one finds here most often. A master like Joseph Bernard is represented only by a small bronze, but of what vibrancy, what rhythm!"

M. André Salmon, treating of the sculpture in *L'Art Vivant*, questions mournfully whether its examination is worth the labor.

## "Please Omit Flowers"

Samuel Putman writing under his signature in the Chicago *Evening Post*, after asking the reader to "please omit flowers," sails into a vigorous attack on jury-controlled exhibitions, and rejoices at the freer conditions the no-jury men have brought about.

"It is the rebels now who hold the whip hand," says Mr. Putman. "The sophisticated amateur no longer looks to institutionalized exhibit halls, he knows that if any art is to be found there it will be by invitation or a divine accident. Those who know look to other quarters."

"In the current year of our Lord, your No-Juryite is a lot heftier in the chest. The best of them would laugh if you suggested entering their work at one of the annual harvest-homes of mediocrity. And why shouldn't they laugh? Why should they want to have their works shown with all the old-maid dabblers in and out of trousers? With spinsters, male and female, who have heard of nothing later than Claude Monet?"

"It was a little group of Parisian rebels—today, the world's best painters—who first learned this lesson, along back in 1884 or thereabouts. Having observed the rather obvious fact that it is hopeless to expect anything of art-flunkedom, they simply went out and 'hired a hall.' The result was the Independent movement in modern painting."

## Michelham

According to the Boston *Transcript*, Governor Alvan T. Fuller of Massachusetts is the actual purchaser of Romney's "Anne, Lady de la Pole," knocked down to Agnew's at the great Michelham sale in London for \$231,000. Governor Fuller, it seems, is a formidable rival among American statesmen of Andrew J. Mellon, Secretary of the Treasury, and his tastes run along the same lines, for Mr. Mellon possesses a collection of old English masters valued at several million dollars. The Massachusetts executive, it will be remembered, was one of the chief buyers at the Sargent sale,—and John Singer Sargent's art was based on the great English portrait tradition.

The *Transcript* editorially is not so enthusiastic over the coming to America of Lawrence's "Pinkie," for which Duveen Brothers paid the record price of \$388,500 (including the sales tax). It says:

"The English were grieved when the 'Blue Boy' went to America. They will not sorrow so much at the loss of 'Pinkie,' for Sir Thomas Lawrence, a merely fashionable painter of his day, is not regarded as one of their great masters, and he is still and will continue to be represented in their public galleries up to the limit of his worth."

The *Transcript* reasons from an economic standpoint on the Michelham sale. It says:

"That the saturation point of the American market for famous European works of art has not yet been reached is indicated by the fact that the surprising prices obtained for English and French eighteenth century pictures at the sale of the Lord Michelham collection in London are largely due to purchases for resale in this country. It is evident that the names of Lawrence, Gainsborough, Reynolds, Raeburn, Romney and Hoppner, as well as that of Boucher, are still names to conjure with in the American picture market."

"The prevailing economic conditions in England are making it a highly costly matter for the nobility to keep up either their castles or their art collections. Great fortunes of a show sort have become a liability rather than an asset. It is no wonder that, when prices are obtained such as those which have been obtained for Gainsborough's 'Blue Boy' or this Lawrence picture, the British nobility seek to realize on their artistic possessions."

## Trend Towards Landscape

The tendency towards landscape seems to have become as prominent in English art as it is in American, in spite of the great portrait tradition of the British school. "Are places more interesting than people to the modern artist?" inquires the critic of the London *Sunday Times* after a visit to the annual exhibition of the Royal Society of Painters in Water-colors. In a total of 250 exhibits, he pointed out, there were not more than 37 works in which human figures formed an integral part of the picture, and in many of these 37 the figures were only accessories to landscapes or architectural subjects.

## The Interpreters

No matter how shallow or vapid a period may have been there have always been artists and poets to interpret it in terms of enduring beauty.

—Le Baron Cooke, in *"The Spur."*

## Russell's Portrait



"Portrait of Charles M. Russell," by Arthur M. Hazard.

Western art dealers and museums are organizing memorial exhibitions of works by Charles M. Russell, the "cowboy artist," who died last October, and who in his life travelled all the way from veritable cow puncher, with only his kit and his horse, to successful artist whose pictures command large prizes. The lineaments of the painter are not familiar to those who did not know him personally, and THE ART DIGEST takes pleasure in presenting this portrait painted in the winter of 1924 by Arthur M. Hazard, of Los Angeles and Boston. It is owned by Mrs. Russell.

## Through Duveneck's Eyes

During December the Duveneck Society of Painters and Sculptors, composed of artists who studied under the master, are having an exhibition at the Cincinnati Museum. Mary L. Alexander, herself a Duveneck pupil, sought to look through the teacher's eyes in reviewing the display in the *Enquirer*.

The exhibition, she says, is thrilling. "Duveneck himself would have said: 'Well done! here is art for art's sake.' He was always enthusiastic over sincere art—such art as one finds in H. H. Wessel's lovely canvas 'Brother and Sister,' for this is the finest painting of this order which has come from his brush—so inspired that it reminds one of the clear, haunting, beautiful song of the thrush, so fresh, so happy is it. Just two little boats, anchored side by side on a blue sea whose water is as clear as a bell."

"We turn to John E. Weis. Is he not carrying on the Duveneck tradition in his two portraits which hang near, 'Carrots' and 'The Portrait of an Indian?' In 'Carrots,' a little red-headed boy, there is a marvelous technical virtuosity, in that of the Indian a remarkable tonality. These two canvases alone are enough to establish John Weis's reputation."

"Herman Wessel and John Weis are probably more distinctly connected with the Duveneck tradition than most of the members of the society."

## A New Wisconsin Museum

The new building of the Neville Public Museum, Green Bay, Wis., will be ready in January, and thereafter special exhibitions will be held.

## Publicity in Art

The following is reprinted, word for word, from H. Kingston Fleming's Sunday art page in the Baltimore *Sun*:

"Publicity men are making a good business out of art at present. This is the inference from the amount of stuff that is being sent round to art editors of various newspapers. One soap firm is running a competition for sculptors, the work to be done in soap of their brand, of course. But the prize publicity for the week comes from the so-called Roerich Museum, of New York, in the shape of a long article by one Serge Whitman."

"The Roerich Museum, in the words of Mr. Whitman, is 'dedicated to the internationally renowned master' (Roerich) . . . and 'is one of the few museums in the entire world devoted to the creations of one man.'"

"You may be interested to hear that Mr. Roerich 'belongs not to one country, but to all countries,' and his 'art is international in appeal.'"

"Here is some of the hysterical material the museum is distributing:

"Such a museum as this can be dedicated only to a creative power which transcends nationality and which has won the acclaim and recognition of many countries. His (Roerich's) art has reached not one country but scores of countries, and his word has merged into the spiritual language of all peoples."

"Roerich's is an independent art, a tower rising splendidly secure and sufficient unto itself. Tagore in his characterization of Roerich has well summed this up when he said 'Your art is independent because it is great.' \* \* \* The highest recognition comes to him during his lifetime, while his vigor and creation are in full bloom. To him America dedicates a special museum. He is recognized and chosen as president and honorary president of numerous institutions. Yet his searching does not cease. At the moment of highest acclaim he is seeking new peaks. He ascends the far recesses of Himalaya; he crosses Karakorum, the world's highest pass. As a veritable Viking he wrestles with new decisions.' \* \* \*

"This is publicity in art. Some one is making money, and probably good money, for writing it."

## Wrecks Castle in Spain

In the town of Ayora, Valencia, is a historic mediaeval castle which is the village's pride and "show place."

One inhabitant, however, did not fully appreciate its artistic value, and, according to *El Heraldo de Madrid*, he conceived the brilliant idea of putting the historic treasure to a more practical use. He wrecked part of the building and started to construct a road with the tons of rock he had stolen.

Needless to say, the village indignantly asked for intervention in this affair, which was prompt.

## \$220,000 Loss in Paintings

A collection of Russian pictures on their way to America for exhibition was badly damaged by a leak sprung by the steamship Baltic, and Professor Igor Grabar, Moscow art expert, is quoted as estimating the loss at more than \$220,000, with insurance of one-third that amount.



## "Fifty Prints of the Year," Half Modern, Half Conservative



"Nude," lithograph by Jan Matulka in "Fifty Prints of the Year."

Consultation of "The Great Calendar of American Exhibitions," which is a feature of each issue of THE ART DIGEST, will reveal that many museums have on their schedules the display entitled "Fifty Prints of the Year." This is a collection formed by the American Institute of Graphic Arts,

and its exhibition throughout the country will probably become an annual fixture. The institute launched the enterprise at the Art Center, New York, last year, and it was so successful that it was repeated this year. The 1926-27 collection was shown at the Art Center in November, and then sent on tour.

"This exhibition, which began life only last year under the sponsorship of Burton Emmett," says the Art Center *Bulletin*, "has already established itself so firmly that three separate editions of the 1925 show are now on tour, one in the east, one in the west, and one among the colleges of the country. The same plan will be followed with the present exhibition when it leaves New York, and Mr. Emmett reports that the itinerary is already nearly complete.

"The show consists, as last year, of 25 'modern' and 25 'representative' prints, selected respectively by Messrs. Ralph M. Pearson and John Taylor Arms, the members of the jury."

By courtesy of the Art Center, THE DIGEST herewith reproduces two of the "fifty prints," one from the "modern" group by Mr. Matulka and one from the "representative" group by Bertha E. Jacques, secretary of the Chicago Society of Etchers.



"Cabin in the Wilderness," drypoint by Bertha E. Jacques.

### The Steele Memorial

At the Herron Art Institute, Indianapolis is enjoying a memorial exhibition of 125 paintings by the Indiana artist, Theodore C. Steele, lent by their owners. The display is considered the outstanding art event of the year in Indianapolis. George C. Calvert, Indianapolis connoisseur and collector, delivered an address.

"Those who have been familiar with Mr. Steele's work only during his Brown county period will be surprised to find so many examples of portraiture in the exhibition," says Lucile E. Morehouse in the *Star*. "But those who knew his early work will recall that, upon his return from study in Munich, he painted portraits of many prominent people in Indianapolis. Two examples from the collection of governors' portraits in the state house are on view. The portrait of Benjamin Harrison has been loaned by the University Club. The James Whitcomb Riley portrait has been loaned by the Bobbs-Merrill Company.

"The periods of work from which paintings have been assembled for the exhibition are the pre-Munich, represented with but a few pictures; the Munich period, which includes a number of interesting examples of student work, character portraits of peasants and other studio models, together with interiors, village scenes and landscapes painted in the vicinity of Munich; the post-Munich period, including landscapes; the Brookville period, usually considered as one of Mr. Steele's finest in landscape work; and the Brown county period, the most recent, represented with the largest number of pictures."

#### High Praise for Carl C. Graf

Thirty paintings, all but three of them Brown county landscapes, by Carl C. Graf, Indianapolis artist, have been shown at the Pettis Gallery in that city. "In my opinion," says Lucile E. Morehouse in the *Star*, "this is not only the finest exhibition ever put

on by Mr. Graf, but it is also the most meritorious one-man show of like size that has come to us from the Brown county art colony. There has never been an interpretation expressive of finer thought and feeling for nature's moods in the Indiana hill country."

#### "When the Devil Was Sick"

Billboard advertising concerns in the West are getting thoroughly scared at the rising tide of public protest against the disfigurements for which they are responsible, and which already has resulted in the prohibition by law of billboards along state highways in at least one commonwealth. The billboard companies are taking concerted action to placate the public, as may be seen from the following excerpts from a San Francisco letter to the *Christian Science Monitor*:

"Billboard advertising may be displayed with so much discriminating regard in order to lessen the ugliness of vacant lots and preserve the beauty of country drives that it is made attractive rather than 'obnoxious,' is the conclusion reached by western member concerns of the Outdoor Advertising Association of America following recent studies.

"These findings are not held to constitute in any way a justification of indiscriminate placarding along the highways. According to officials of leading advertising concerns, every effort is being made to eliminate any sign along the highways which obstructs the view or detracts from the scenery. This policy honestly adhered to has been found effective in avoiding resentment of the public.

"One advertising concern which has a dominating place in the billboard advertising business in four western states co-operates with state automobile associations by yearly inspections of advertising locations on public roads. The company readily accedes to the judgment of automobile officials and abandons any setting held unsatisfactory to motoring interests."

### Binyon's Visit

Laurence Binyon, poet and idealist and authority on the aesthetics of the Orient, has returned to his post in the British Museum after passing a month in America lecturing and seeing the oriental art which has been added to the museum collections since his last visit twelve years ago. He lectured at Harvard and at the Boston Museum, and in an interview expressed himself in the *Christian Science Monitor* as being greatly impressed by the collections here and said he felt that interest in Chinese art was greater here than in Europe.

Asked concerning the influence which oriental art has had on western artists, he said that all western poster art, he thought, had been very emphatically influenced by the Japanese treatment and color. He also felt that oriental art had had the effect of freeing occidental art from too liberal a tone at times, from too inflexible a handling of material.

Mr. Binyon regretted that museums were unable to display more than a small part of their Chinese treasures at a time. The British Museum rarely had on view more than 5 per cent. of its collection of Chinese and Japanese paintings and prints.

#### Russian Exhibit Called Poor

The special art exhibition formed to portray the life and conditions of the various races of Russia has been transferred from Moscow to Leningrad. Although the display is sponsored by the "Artists Society of Revolutionary Russia," favored by the Soviet government, the majority of art critics consider it a failure. They assert that the exhibits are mostly imitations and students' work, and that the membership of the society consists of the most backward of Russian artists. None of the pictures shows any trace of originality, being "revolutionary" only in name.

## THE ART DIGEST

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## Your Magazine

No enterprise which has a direct influence upon human society can (strictly speaking) be called private; a circulation of 50,000 copies of THE ART DIGEST each issue cannot fail to have a powerful influence on the development of the art spirit of the nation; therefore, the publishing of the periodical cannot, in the broadest sense, be called a private undertaking; it is a social project in which you—as art lover or artist—are personally interested.

If its friends concern themselves in its behalf, THE ART DIGEST can have 50,000 circulation within a year. There are three ways in which you, who read this, can help: (1) by inducing others to subscribe; (2) by sending in a list of names for sample copies; and (3) by talking of THE DIGEST to all with whom you discuss art.

This magazine has become a vital part of the American art movement; it can fill as useful a role as you desire it to. In the widest sense, it belongs to you.

—PEYTON BOSWELL

## Bourdelle's Gift to Belgium

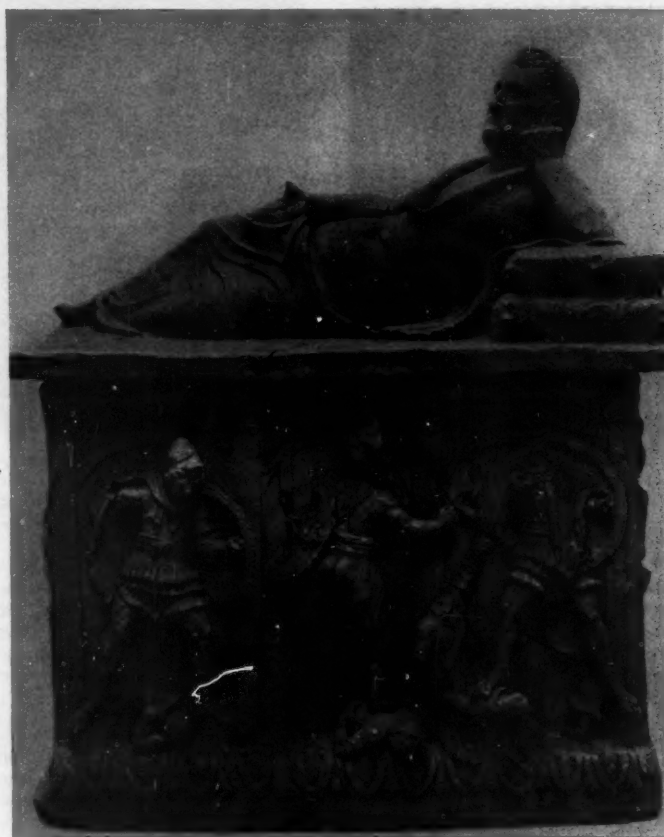
Bourdelle, famous French sculptor, has presented to the Belgian state a powerful bronze statue entitled "Herakles as Archer," and the work has been placed in the Museum of Ancient Art in Brussels, says a dispatch to the *Christian Science Monitor*.

Bourdelle has long been interested in the mythological figure of Herakles. In 1900 he modeled a first sculpture of the hero, which still showed a certain influence of his master, Rodin. But this first attempt was soon modified and transformed, so that a new Herakles appeared in 1907.

## Berlin Plans Artists' Village

According to a dispatch to the New York *Herald Tribune*, Berlin has provided 2,000,000 marks for the construction of a village in the west end of the city, not far from the Botanical Gardens, which will house

## Worcester Acquires an Etruscan Chest



Etruscan Sepulchral Chest. About 350 B. C.

After having been "lost" in England for several decades, during which time it suffered considerable mutilation, a beautiful Etruscan sepulchral chest, which was unearthed in a tomb near the town of Chiusi in 1858, has been "found" again and is now the property of the Worcester Art Museum. It was located last summer by Mr. Raymond Henniker-Heaton, formerly director of the museum, who resigned more than a year ago to do research work in Europe.

The chest, of unusual size, is of terra cotta, and bears faint traces of its original polychrome. It was highly praised by antiquaries after it was first unearthed, being described as "worked with the finest art and singular mastery." In 1860 drawings of the fighting figures on the front and sides were made by Francesco Moretti, but during the time it was lost from sight in England these reliefs were damaged.

200 artists, authors, architects and composers. Bungalows consisting of two rooms, exclusive of bath and kitchen, will be erected, and there will be tennis courts, a swimming pool and golf links.

## Advertising

The columns of THE ART DIGEST will not be opened to advertising until it can guarantee a paid circulation double that of any other American weekly or semi-monthly art publication. When advertising is admitted it will not be allowed to encroach on the 16 pages of reading matter.

The chest belongs to about 350 B. C. Greek influence predominates in the fighting figures, which, says the *Burlington Magazine*, "modelled in the clay in the highest relief, and often in the round, are a wonderful example of technical skill. Throughout the whole scene we may trace reminiscences of the great age of Greek sculpture.

"In striking contrast to the Hellenic grace of the reliefs on the chest is the stark realism of the figure on the lid. The old man with wrinkled face, thinned hair and flabby body is portrayed with merciless accuracy. Here is a portrait of the native Etruscan school untouched by Greek idealism and showing that fidelity to nature which Etruria handed down to Rome. In the pose and details there is nothing unusual; it is the quality of workmanship and success of treatment which make this figure conspicuous amid the scores of such recumbent effigies preserved in museums."

## Teaching Art by Radio

Walt Kuhn, instructor at the Art Students' League, in New York, is teaching nascent geniuses how to draw and paint every Friday night at 10 o'clock by radio over station WRNY. His idea is that a lot of people have inhibitions about art, and keep their feelings a secret for fear of ridicule.

"The lessons over the radio," he said in the *Evening Sun*, "should be a great advantage for these timid people. They can take them in the privacy of their own homes and then later may get the courage to send the results in to me."



## Mexican Expert Solves Question of "Periods" in Mayan Art



Primitive Mayan anthropomorphic sculpture from the Batres-Jauregui Collection, in Miraflores, Guatemala. Wash drawings by Don Rafael Yela Gunther, director of anthropology in the Guatemalan Government, for *Art & Archaeology*.

More and more does the art of primitive art of America, that flourished in pre-Spanish times, absorb the attention of archaeologists and lovers of beauty. It is the opinion of Arthur Stanley Riggs, director and editor of *Art and Archaeology*, that Mayan architecture, "however shattered and ruinous today, constituted a style of the first rank, and in its magnificence of execution was as nationally and characteristically expressive as either Greek or Gothic."

So important is the subject now considered that the Archaeological Society of Washington has recently sought to clear up the confusion concerning "periods" in Mayan civilization. Last winter the society, taking advantage of the temporary availability of Dr. Manuel Gamio, former head of the division of anthropology of the Mexican government, and the foremost ethnologist in the southern republic, financed an expedition for stratigraphic research in Guatemala, and put him in charge. His report of the three months' work is appearing in three sections in *Art and Archaeology*, the organ of the society, beginning with the December number.

It is now revealed that much of the confusion as to "periods" was due to the ne-

cessity of the Mayan peoples making their architecture conform with the volcanic nature of the regions they invaded. By two elaborate stratigraphic excavations (one covering 25 and the other 100 square yards), the discovery and thorough clearing of a number of prehistoric tombs of a cylindrical type, the exploration of wide areas throughout the volcanic highlands of Guatemala, a searching study of geodynamic phenomena, part of the time at considerable personal risk, and the minute examination of celebrated collections in both Guatemala, Mexico and the United States, Dr. Gamio succeeded in proving that the Archaic culture is really more of a style, in both anthropomorphic modeling, sculpture and architecture, than it is in a single phase or "period" of American pre-Hispanic civilization. In a word, it is stylistic, not a chronological period.

The cultural sequence, as Dr. Gamio lays it down is: (1) Classical Archaic (so denominated because it is the earliest, not because of the beauty of its results); (2) Neo-Archaic; (3) Primitive Maya; (4) Historic Maya.

Dr. Gamio believes, and such scholars as Dr. Sylvanus G. Morley of the Carnegie

Institution of Washington, Dr. Neil M. Judd of the Smithsonian Institution and Dr. Alfred V. Kidder of the National Research Council agree with his findings after examination of his report and the collection of shards and pottery he brought from Guatemala, that the Archaic people and culture moved down from the highlands of central Mexico along the Isthmus of Tehuantepec, and into the volcanic region of south Guatemala before spreading northward into non-seismic regions. This fact had never been satisfactorily demonstrated before, nor were scientists previously able to suggest why Maya ruins similar to the great structures in the north did not make the slightest appearance in the volcanic regions.

This problem Dr. Gamio solved by an elaborate examination of seismic and tectonic conditions. He found that while the most intensive occupation of the southern, or seismic, region had endured, true architecture is wholly confined to the northern, or non-seismic zone, which is sedimentary in its geological formations. In the seismic region, "ringed about with no less than thirty-three volcanoes, some of them active," Dr. Gamio reports that the "rows, geometrical groups and plazas formed by the mounds suggest the elemental plan of a proper city; yet the builders could apparently do no better than erect compact mud huts, or occasionally of adobe, essentially the same," even in later stages, "as those of the Archaic inhabitants." As time went on, experience taught the people the folly of attempting anything in this jelly-like region but the simplest and lightest of constructions. Dr. Gamio, even with the assistance of the Guatemalan authorities, could not find a trace of anything remotely resembling architecture there.

To the north, however, in the rolling plains country of the department of the Petén, a region not affected by either tectonic movements or seismic disturbances, the great Maya school of architectonics came into being and developed steadily in beauty and grandeur up to the advent of the conquerors. This architecture is only to be accounted for, continues Dr. Gamio, "as a result of the fusion between the nascent architectural ideas the Neo-Archais were obliged to maintain in an undeveloped state in the eruptive zone, and the more advanced tradition imported from Mexico by the Archaic Toltec immigrants."

### New Art Legislation

Several legislative measures of importance to artists will be placed before Congress during the coming season, says the *Boston Transcript*. Prominent among these is the design registration act, which will make possible the copyrights of designs for a small fee as protection against piracy. Artists desiring to protect their designs are now compelled to patent them, a much more lengthy and expensive process. Another revision of the copyright law which will be proposed will forbid the unauthorized reproduction of paintings or other examples of art for commercial purposes.

Efforts will also be made to authorize the building of the National Gallery of Art, in Washington. A site for the building has already been provided by congress and plans drawn.

### Russian Sculptor in Paris

In a recent edition of the *Novoye Russkoye Slovo*, New York's Russian daily newspaper, is a letter from Paris concerning the sculptor Naum Aronson, who,

though born in Russia, is now considered to belong to the French Republic. His creations, says the letter, are being acquired by the state museums, and his "Fountain," which had a tremendous success at the Decorative Arts Exposition of 1924, was bought by the city of Paris and now adorns the Champs Elysée. He donated his bust of Pasteur to the "Salon des Francs" to be sold for the benefit of the government. Mr. Aronson is now finishing a bust of Lenin and will soon make one of Mussolini.

### "Aesthetic Motive in Legs"

The Philadelphia *Inquirer* in an editorial headed "The Return to Primitive Art" says: "The leafy-vaulted forests with the branches of trees meeting overhead are supposed to have suggested the beauty which developed into the Gothic arch. The much earlier pointed arch with severe straight lines is said to have originated from primitive man's discovery in the matching of shin bones. In other words, ancient art like modern art found its aesthetic motif in legs."

## Art in Mexico

By **RAFAEL VERA DE CORDOVA**

[Translated from *El Universal Ilustrado* of Mexico City]

The galleries of modern art which are wont to follow intelligently both national and foreign movements are an honorable privilege of the great capitals—a refinement of culture, an elegance of spirit. Through some lamentable misfortune, Mexico has lacked these centres. Noble attempts have been made; the exhibitions have always been held in casinos or hotels, in commercial establishments or in private studios. Now, when we are in the midst of a renaissance in Mexican art, a positive necessity has been created for such galleries in response to modern exigencies of production and the art markets.

The Gallery of Modern Mexican Art, in the Paseo de la Reforma, now fortunately fills this need and follows the "Círculo de Bellas Artes" in Mexico. The famous signatures of Diego Rivera, Tina Medotti, Eduardo Weston, Revueltas, Montenegro, Atl, etc., are a guarantee of the dignity and durability of this noble effort of one of our best intentioned amateurs, Ernesto Cervantes.

The art movement in Mexico has been making itself felt for several years. Mexican art sales abroad indicate the wonderful triumph of Mexican painters, an astonishing success which leaves the most famous artists and the greatest critics agast.

In the foreign periodicals we see that a great interest has been awakened in the Old World for this art. It is evident that the great European critics do not render a mistaken judgment when they extend an artistic right to a country as little recognized as Mexico has been, a country where the name of Pancho Villa or Zapata is better known than that of Guillermo Ruiz or Diego Rivera. But in Mexico City itself, the indifference of the press and the "connoisseurs" for several years helped to stem the tide which flowed towards the realization of artistic ideals in Mexico.

But perhaps I have spent too much time on these points. Now I will speak, though lightly, only about the Gallery.

I am not going to make a specific criticism of each one of the paintings, for this would be a lengthy process. I shall confine myself to an appreciation along more or less general lines, inasmuch as the work exhibited is not as homogenous as one would desire.

The pictures by Diego Rivera are no doubt the most interesting in the way of painting. There is a small family portrait in which Rivera attains the perfect plane of psychologic emotion and the greatest expression of form. His "Chilpayate" and "Flower Girl" are other masterly works of this great artist, whose only defect is that of repeating himself in his conceptions.

Opposite Diego Rivera, we see the abominable paintings of Lasso, made up of a conglomeration of falsehoods which it would not be worth while to comment on. Higgins, a disciple of Diego, presents himself as the best Mexican humorist, for his canvases are gay caricatures of the master's work. Dr. Atl, among several attempts in color, stands out vigorously in a small charcoal drawing, "El Ajusco," a small, yet great, success.

The "Newspaper Vendors" of Charlot is very good as to depth and chromatic values. "The Offering" by Fermin Revueltas is a

painting of clear racial emotion; it is already marking a departure from the methods of Diego Rivera which have proved as fatal to imitators as they have been justly successful for their author. Fernandez Ledezma has some very interesting portraits, also Leon Venado.

Montenegro shows himself very unequal in his three canvasses. There are two tendencies which conflict. Montenegro surrounds the academic anatomy of his figures with a modern, suggestive and violent atmosphere. Perhaps in this lies his spontaneous originality, which passes entirely over my small aesthetic sentiment.

Lastly I wish to speak of an exquisite and tremendously sensitive artist: Tina Medotti. How many painters would wish to create, at least once in their lives, one solitary painting which should record the emotion contained in the photographs of this modern and potential artist!

Only one piece of sculpture decorates the salon, a wax head by Guillermo Ruiz. With this I remain satisfied; it is enough for the present to demonstrate the enormous talent of Ruiz.

What, only pictures? No, a group of ceramics, lacquers, sarapes, embroideries. All the gems in the gamut of our exceptional national art.

With the Gallery of Modern Art and the "Círculo de Bellas Artes" we have seen one of our dearest desires realized; to have an adequate and serious market provided for the work of our artists. Later on economic success for them will come; for the present we are satisfied with the spiritual triumph. We shall never complain, inasmuch as we are fighting in one of the most glorious modern crusades: *For Art and Spirit*.

## New Soviet Porcelain

The last issue of the *Red Magazine* published in Russia contains an article by C. Tchelonin on the development of Russian porcelain. The writer asserts that the chief aim of the Russian state factory at present is to develop methods which will make porcelain so cheap it will become a thing for the many rather than the few. Hand work is used only for samples. After the sample is obtained the design is engraved on polished steel from which copies are taken on tissue paper and transferred. This method cheapens the production by 500 to 1000 per cent. At present only one color is obtained through this process, but it is expected soon to produce multi-colored porcelain mechanically.

The *Red Magazine* points out that Russian porcelain produced mechanically has no success in Western Europe despite its cheapness, and thinks it is due to the fact that the designs were not typically Russian. He recommends that only Russian national subjects be used.

The factory is now filling an order for the Commissariat of Foreign Affairs, the sets dealing with the life of Soviet Russia or stories from Russian literature.

## Two Corona Mundi Contests

From the art of primitive America must come the motifs for two contests announced by Corona Mundi, International Art Center, New York,—one in architectural design, one in textile design,—which will close on February 15 and March 15 respectively. The prizes will be \$100, \$50 and \$25 in each contest.

## Excoriation

"Our pessimistic concept of the national exhibition is nothing new. Unfortunately, it is not new to see intrigue supplanting justice, to find favoritism reigning supreme. It is no novelty to discover the under-handed work of some who, lacking better gifts, are trying to find a way to climb to fame by devious paths instead of following the clean, straight road that ends in artistic success, the hard road of honest study and unremitting toil."

The above sounds like one of the periodic excoriations of the National Academy of Design in New York or the Royal Academy in London, but it is neither. It is Silvio Lago, art critic of *La Esfera*, of Madrid, explaining why the 1926 national exhibition in Spain was worse than the one of 1925, indeed, why the great Spanish exhibition grows poorer with each successive year, says Emily Grant Hutchings in the *St. Louis Globe Democrat*. Continuing, Senor Lago is quoted:

"It is very sad to see many works in which there is no merit whatever given prizes, while other works, more artistic and with more conception of life, painted with more fervor and offering higher emotional qualities, are rejected altogether or so placed that their distinction is destroyed. Knowing all this, and considering this state of things fatal to the cause of art, we have denounced the national exhibition, hoping to arouse the artistic public to protest against its corrupting system."

"This great Spanish exhibition, for which the huge sum of \$40,000 is given in prizes, instead of stimulating and bringing forth the best in art, instead of giving honor to those who deserve it, has of late fallen into a labyrinth of utter futility in which the grotesque and the bizarre are foisted on the public as masterpieces of art."

"The medal is the initial point in this discrediting of national art. It so happens that the national exhibition medal gives a certain prestige to the one who receives it, especially in the provinces and among the lesser art schools. This medal does a great deal of damage, due to the incompetence, the lack of genuine talent and the low standard of both perfection and character of those on whom it is bestowed, third-rate painters who are entirely unfitted to assume the reins of leadership."

## Not "Legs" but "Less"

"What galleries need is to show legs," is the way an English newspaper quoted Sir Robert Witt, a trustee of the National Gallery, who made the opening address for the autumn exhibition at Brighton. What the connoisseur really said was, "What galleries need is to show less." In commenting on the newspaper's blunder Sir Robert asserted that "not only in galleries, but elsewhere, are legs adequately, and more than adequately, displayed."

Galleries should show less, continued Sir Robert, for pictures should be properly spaced out if they were to be seen to advantage. As a great French critic said, the space round a picture was like silence round music.



## "With Long Oblivion Gone Dry," These Flasks Are Not Forgotten



*Dyottville Taylor Flask.*

In the days of Andrew Jackson, Zachary Taylor and the early statesmen of the republic, the sturdy and undisciplined fathers

of the present American race used to drink a lot of hard liquor around election time. It produced enthusiasm—a national election was a vigorous event in those days—and was regarded as good to counteract the effects of the bad weather that usually prevailed. Political parties and candidates used to give it away the same as politicians now pass out cigars, and even the bottles carried the partizan motto of the campaign and the likeness of the presidential nominee.

Many of these bottles were produced at Dyottville, near Philadelphia, by the famous glass works developed by Dr. Thomas W. Dyott, who came to Philadelphia from England about 1800 as a bootblack and afterwards opened a drug store, made patent medicine and became a pillar of the community until financial misfortune came in 1838 and he had to serve three years in the penitentiary.

The Pennsylvania Museum has a collection of these old whisky bottles, not only from Dyottville but from other early American factories. The rarest is the New England one made for the "Log Cabin Whisky" distilled by E. H. H. Booze. And now the reader knows how a certain American word



*Dyottville Eagle Flask.*

originated. The reproductions given herewith are by courtesy of the *Bulletin* published by the museum.

## Art In Bulgaria

Reviewing the present trend of art in Bulgaria, A. Protitch, director of the National Museum at Sofia, writes in *La Bulgarie* (Sofia):

"The foundation of the new Bulgarian art lies in the picturing of domestic life. It is this genre that has combined in itself nearly all the other kinds of painting. It is in this genre that nearly all of our painters have expressed themselves.

"To what extent the painting of domestic scenes has taken possession of our art is proved by the fact that even portrait painting, so highly prized by our artists before the Liberation from Turkey in 1878, as well as by the Bulgarian himself, who was ever ready to have his portrait painted, has disappeared nearly completely as a school of painting.

"This predilection for genre paintings is explained by circumstances. The artists, and especially the foreign painters who came to our agrarian and democratic country the first years after its foundation, were attracted by the characteristic faces, rugged and swarthy, as well as by the angular features of our peasants, and took great interest in them. Our decorative national costume, our primitive country life, the variety of our peculiar customs also contributed.

"The Government gave its preference to genre painting. Wishing to protect our ethnographic materials from the invading western culture, it gave this art a prominent place in the galleries of the museums, in the interiors of public buildings and in the art albums sent abroad.

"The real creators of our genre painting are Ivan Mrkvitchka, Ivan Anghélov, and Jaroslave Véchine. The first found the subject, the second penetrated into its meaning, the third elevated the painting of domestic life to the height of real art.

"Mrkvitchka came to us while quite young, and developed his talent as a pioneer, submitting to no other influence than

his own artistic temperament, the virginity of our nature, and the patriarchal mode of living of our peasant. His first efforts were studies of the national costume, but as soon as he divested himself of ethnographic conceptions his style changed. This is particularly true of his sketches of feminine types. Using conservative means, Mrkvitchka reproduced the well shaped and characteristic faces of our women, and their expressive hands; and in lines simple and light he painted the national costume in a most elegant manner. It is in such paintings of peasantry that Mrkvitchka attained a height very rare indeed with us.

"Anton Mitov has a predilection for reunions of women peasants in market places and fairs. But what is more characteristic of him is that he prefers sunny days. For him the sun is indispensable, being the source of light which produces above everything else great shadows. Through large surfaces strongly lighted and with contrasting shadows Mitov has developed a strongly decorative conception of nature.

"One of the most gifted of our artists, who has a very profound conception of our peasant and his tragic lot in his struggle with the soil and nature, is Ivan Anghélov. For him, neither landscape nor peasant is ever considered separately; they are bound organically together.

"A master of human and animal forms, of landscape and light, is Jaroslave Véchine, and among the younger painters, whose style is more impressionistic, is Tzéno Thodorov and Nicholas Pétrou, while Valdimir Dimitrov is the first to be influenced by the style of Gauguin."

### President of R. A. "Wide Awake"

Sir William Orpen may sleep twelve hours a day, as told in the first number of *THE ART DIGEST*, but Sir Frank Dicksee, president of the Royal Academy gets along with just half that much. In an interview in the *London Daily Mail* he asserts that he never gets to bed before 1 a. m. and is always up at 7 in the morning. Sir Frank is 73.

## Find Ancient Murals

Medieval art that survived the vandalism of the puritans continues to come to light in England. Important recent discoveries in Hoxne Church, Suffolk, are described in the *St. Edmundsbury and Ipswich Diocesan Magazine* for November. The walls have been cleaned, and a remarkable series of wall paintings has come to light in the north wall above the arches which separate the nave from the north aisle.

These paintings, the article suggests, probably belong to the end of the fourteenth century or the first half of the fifteenth. Beginning at the west end opposite the south door is part of a large figure of St. Christopher crossing the river with the child Christ on his shoulder. Such a figure of St. Christopher in this position is usual, but the next scene is most unusual, and at present it is impossible to guess its meaning. There is a large tree; two men—or devils, for one has a tail—seated on the ground at the foot, are sawing it through with a long two-handled saw. Above, there are branches on either side which sprout into dragons with bat-like wings, from the open mouths of which issue small figures of kings. At the top is seated the Savior in glory with sceptre and orb.

Farther east are scenes in two tiers. The upper one is too broken to be intelligible, but it may be possible in time to interpret the lower one. At the left side a figure with staff in hand either meets or takes leave of another on the extreme left; then there is a figure with a bell, while in the extreme right is a seated figure, apparently the Virgin Mary. Above the heads of these figures are scrolls containing inscriptions, which will be difficult if not impossible to read. The fact that the inscriptions are in black letters suggests a date after the middle of the fourteenth century. The last scene towards the east seems to be a Doom or Last Judgment. A little of the rainbow can be distinguished, with the heads of many souls in the right side of the picture.

## Borglum's Mountain

[Concluded from page 1]

sculptors from them of the Hottentot Venuses to him who made our Rima, is quite new.

"In the Black Hills of South Dakota, a region of crags and gorges and cañons, where there was once more gold than there is now, a National Park is reserved. Some original brain has devised the scheme of carving upon the cliffs which it contains the heads of four presidents of the United States. They are to be much larger than human, some sixty feet from chin to forelock, if there is a forelock. Thus the bird-nosed heads which an anonymous race left on the lonely isles of the Pacific are beaten to a frazzle. Sixty feet of the profile of George Washington already looks out of the cliff, and beneath him we assume (though information is lacking) will be carved, 'I did it with my little hatchet.' Who are the other three chosen thus to be magnified with the Father of his Country we do not know.

"Tact is plainly needed. However great the man, if he had anything in the nature of a beard we hope that South Dakota will cut him out. The thought of whiskers or chin-tuft on the sixty feet to a face scale is horrible.

"But we are bound to condemn the whole plan. It may be very well for South Dakota, which seems to have more cliffs than it knows what to do with, thus to deface nature; it was well enough for oriental despots to carve their glories on mountains in the desert wastes for the delectation of our archaeologists. But we live in a small country, and we want all the cliffs which are still unspoiled safe from this monumental masonry. Nature, indeed, does sometimes imitate the human form. There is Dr. Syntax and Lord Brougham, so the imaginative say, in the granite at Land's End. Somewhere above Brugue, in the Rhone Valley, there is, we shudder to recall, a futurist Queen Victoria. But this is no reason why we should be tempted to add contortions of our own."

Then follows the vision already quoted.

In view of the *Telegraph's* manifest paucity of facts concerning the project, and before quoting from the *Star*, the following from the *Chicago Tribune* gives the "news" succinctly and up-to-the-minute:

"Four colossal figures, three-quarters length, will be cut on the granite face of Mount Rushmore in South Dakota by Gutzon Borglum of Stone Mountain fame and will comprise the great national monument to our continental development, on which work is to be started in the spring. Five years will be required for completion, an entire season being devoted to each of the figures of Washington, Jefferson, Lincoln and Roosevelt, of which the faces alone will be sixty feet in height. The \$460,000 for the carving will be raised by national subscription."

The *Kansas City Star* begins by referring to the famous controversy over the Stone Mountain sculptures, near Atlanta, Ga., conceived by Borglum as a monument to the fighters of the Confederacy, but turned over by him to Augustus Lukeman after he had a disagreement with the Southerners lined up behind the plan. Mr. Borglum had submitted to an interview and the *Star* says:

"Of the troubles that attended his work on the Stone Mountain Memorial in the

## New British Posters



"Sheep-Raising in New Zealand," by Gregory Brown.

The war in America on unsightly billboards causes keen interest to be felt here in the British poster movement, in which some of the best artists of the Empire have enlisted their services, not scorning to do "commercial work" to be hung in the great "out-door gallery."

Recently there was shown in the Royal Academy a collection of posters designed by well known artists for the Empire Marketing-Board, to advertise "Empire goods." The posters, says the *London Daily Express*, will make their appearance on some 650 sites on January 1. They are divided into two series—scenes of production and scenes of marketing. They will be contained in oak frames consisting of five panels. In the two outside panels will be two scenes of production, next to them two letterpress posters, descriptive of the pictures, and in the middle a scene of marketing.

The pictures represent scenes in all parts of the British Empire, from George Sheringham's "Canadian Apple Orchard," to E. A. Cox's "Sugar Growing in Mauritius" and Gregory Brown's "Sheep Raising in New Zealand."

South, Mr. Borglum said little. The monument will be there and it will be executed in accordance with his inspiration. That another hand may finish it is a disappointment, but a triviality to him.

"America to Mr. Borglum is too vast, too vigorous and too youthful to tell anything except tremendous stories of itself. He believes the greatness of the men in a measure has been inspired by the greatness of the people and that the people have drawn their inspiration from the broad ruggedness of the land itself. In the Black Hills of South Dakota he is working on a monument that will, as he expresses it, 'strike one of the deep theme chords that have motivated our history.'

"To the glory of South Dakota," he says, 'it may be recorded that that commonwealth is paying for a mighty monument within its borders which will not bear the likeness of a South Dakotan or the name of the state. From this pioneer Northwest, which the East has pointed to as crude, there has come a deep cultural feeling that never thought to be vainglorious. South Dakota sought to express itself, it had the natural canvass to present a mighty picture, and it desired to make that picture an expression of the genius of America.

"The monument will bear four figures—Washington, the creator; Jefferson, the expansionist; Lincoln, the preserver, and Roosevelt, who, by completing the 'passage to India,' fulfilled Columbus' prophecy."

## Is It Sculpture?

At just about the time that the customs officials in Boston were confiscating English magazines because they contained advertisements of liquor that was for sale in England, the customs officials in New York were telling Constantin Brancusi, Roumanian sculptor, he had to pay \$240 duty on his "Golden Bird" because it was not sculpture and hence not entitled to free entry.

New York art critics, among them Forbes Watson of the *World* and Henry McBride of the *Sun* called at the appraiser's office and asseverated that the "Bird" not only was sculpture but great art. However, the appraiser pointed to the following legal decision, made when a dealer in carved marble benches tried to call his wares sculpture:

"A work is not necessarily sculpture because artistic and fashioned by a sculptor from solid marble. Sculpture as an art is that branch of the free fine arts which chisels or carves out of stone or other solid material or models in clay or other plastic substance, for subsequent reproduction by carving or casting, imitations of natural objects, chiefly the human form, and represents such objects in their true proportions of length, breadth and thickness, or of length and breadth only."

Mr. Watson made this comment in the *World*:

"Following the advent of Lehmbruch, the Germans have produced a number of exceedingly interesting sculptors who, like the late Mr. Lehmbruch, would not pass these childish legal limitations. And in France and America, sculptors who are by no means as advanced or 'modernistic' as Brancusi, would likewise find their works refused admittance. Indeed, it may fairly be claimed that the strongest movement in modern sculpture is directly opposed to the academic reactionary spirit of the legal statement as here set down, for the very idea of what for lack of a better word may be called expressionism, contradicts the idea of standardized forms and 'imitation of nature.'

"Many, if not most, of the alive sculptors of today do not attempt to fashion from solid materials imitations of natural objects. They are interpreters, not imitators. Far from measuring their forms according to the dimensions of natural objects, they invent forms and develop them along the lines of the greatest expressiveness dictated by their own interpretative ideas."

## Villagers Hide Titian

Philip II of Spain, who owned forty Titians, presented one of them, a "Descent from the Cross," to Bishop Quiroga, who took it to Mexico and installed it in the church that had just been erected in Tzintzuntzan, fallen capital of the proud Tarascans. All through the succeeding centuries the Tarascans guarded the painting day and night. For long periods the church would be closed to visitors.

When officers of the federal government went to the church a short while ago to make an inventory, they found that the painting had been removed. The devout villagers merely shrugged their shoulders and the parish priest professed profound ignorance. The parish is poor, but it is said to have refused \$200,000 for the picture.



## New York Season

Besides the Boutet de Monvel exhibition, a digest of which appears elsewhere, the New York critics in the last fortnight devoted most space to the one-man shows by Edward Bruce, John Fergusson, and Max Kuehne, and to the industrial arts exhibition at the Metropolitan Museum of Art and the "Childhood in Art" display at the Knoedler Galleries.

\* \* \*

"The Tenth Annual Exhibition of Industrial Art at the Metropolitan Museum marks some progress," writes Elisabeth Luther Cary in the *Times*. "Both America and art are more definitely placed than in former exhibitions. The series began in the wholly practical desire to show the public how useful the museum collections were in providing inspiration for original design. Motives found on armor turned up in neckties and looked very nice. Later, the museum broadened its initial idea and made the exhibitions opportunities to show objects designed and made in the United States, the exhibitor in each case being the manufacturer or designer directly responsible for the creation of the design.

"That is where we now stand. The encouraging aspects of the present exhibition are several. For one, the prevalence of plainness. This, we may as well admit with appropriate gratitude, is largely due to the contemporary movements in European art."

\* \* \*

"The discovery of a hitherto unknown and highly gifted painter marks an aesthetic adventure worth the recording," says Margaret Breuning in the *Post*. "When this painter proves—as is the case with John Duncan Fergusson, whose work is being shown at the Whitney Studio—to be an established artist with a long list of previous exhibitions in Paris, London and Glasgow, there is an added element of amazement that his work should have been so little known here. The vogue for foreign artists seems to have stopped short at the Scottish boundary in our international shows.

"Mr. Fergusson is introduced to us in a delightful foreword by Charles MacArthur, as one of those 'dour, wind-bitten Scots—at least three parts granite. As well shake hands with Ben Lomond. There is great talk of integrity nowadays. Here it is.'

"Most of the paintings are landscapes of Scotland. If you know the country, you may feel that no one has painted it before. If you have yet to know it, this exhibition will hasten the acquaintance.

"Such a canvas as 'Where the Glen Begins' is characteristic of much of the artist's work. Big, bold rhythms, sharp contours that cut the skyline, tremendous masses of rock-ribbed hills that go towering up into cloud layers—something monumental, aloof, tremendous in an aspect of nature. But there is such balance of color in these mauves, rose and blue and greens, such balance in this thrust and counter-thrust of curves and angles in the road, the slope of the hills, the gashed lines of ravines, and such charm in the pattern of light that the whole scene is illumined, joyous beguiling."

\* \* \*

Every time Edward Bruce has an exhibition the newspapers refer to him as a successful business man who has returned

to his first love art. Forbes Watson in the *World* applies an antidote by saying that "the marks of the amateur have been entirely erased from the painting of Mr. Bruce."

The artist is essentially a modern in method, he has worked with Maurice Sterne in Italy, and his pictures are at home in the New Gallery. But whereas most moderns like ugly subjects, Mr. Bruce prefers pleasing ones. Therefore he wins the unalloyed praise of Royal Cortissoz in the *Herald Tribune*, who calls the display "one of the most engaging exhibitions of the season. He is faithful to those scenes about Anticoli, in Italy, which appeared in the pictures he first showed in public a year or two ago, but he has extended his range and added Venetian and French impressions to the collection now on view. In them all he discloses the qualities of an artist with a fresh, personal vision. It is a genuine pleasure to encounter landscapes so soundly painted and so original in character. But what we like most about these studies is their unforced, spontaneous balance. He is free, almost casual, and yet his pictures have a curious solidity. Probably this is because he has so just a sense of the structural element in ground forms."

\* \* \*

Ralph Flint in the *Christian Science Monitor* thought Max Kuehne's exhibition of recent landscapes at the Rehn Galleries was "by far and away the most important showing he has made. These canvases deal mostly with New England harbor scenes, and he has given them a ringing color quality and a fine luminous glow. While detail is definitely handled as such, yet the way in which the artist has swung his scenes together keeps the whole matter on a more than purely representational plane."

Helen Appleton Read in the *Brooklyn Eagle* wrote: "Max Kuehne transforms the commonplace into something imagination stirring, not by means of any romantic falsification of fact but by enveloping his subject with a curious luminous glow and by seeing the infinite variety of color which the dullest subject offers, provided one has the seeing eye."

\* \* \*

The fact that a child-portrait, "Pinkie," by Sir Thomas Lawrence, sold for \$388,500 at the Michelham sale, thereby breaking all auction records, lent zest to the "Childhood in Art" exhibition at Knoedler's. Large crowds attended. "Ranging as they do from the sixteenth century to the present day," says the *World*, "they afford some rather interesting comparisons in the changes of attitude toward childhood.

"To the painter of the sixteenth century the idea of exploiting the quaintness or 'cuteness' of childhood did not present itself. Such a thought would have appeared undignified, if not unseemly. The child was represented sedately, the pose and costume as much as possible like those of an adult person. \* \* \* Sir Joshua Reynolds always shamelessly played up the darlingness of pretty children. Raeburn's attack was healthier and more manly. \* \* \* Sargent and Mary Cassatt both, in their very different ways, reflect the modern attempt to understand child nature rather than to exploit, sentimentalize or suppress it."

Beginning with the school of Clouet, the collection had examples by Gainsborough, Reynolds, Raeburn, Hoppner, Goya, Greuze, Corot, Renoir, Mary Cassatt, Whistler and Sargent, among others.

## Alaskan Design



Famous Totem Pole, Alert Bay.

A tribute is paid to the art of the Alaskan Indian by H. R. Kniffen in the *Art Center Bulletin*. "Exquisitely sculptured with precision of draughtsmanship," he says, "the Alaskan totem poles make concrete the design concept of the Northwest artist. With amazing 'ultra modernism' the decorative relief carvers have generalized history, mythology and phratry, and reduced nature forms to almost geometrical types, with color added as an emotional stimulant.

"Totems are most often carved from an entire tree such as the yellow cypress or cedar. The paints used consist of widely different colors of natural origin—animal, mineral and vegetable. These are mixed with fish oils, for the most part. Different tribes excel in special color making, and in consequence colors are frequently exchanged. Viewed as works of art, it is at once apparent that these carved and painted forms are abundant with structural art quality, and may be analyzed by the distinctly traditional standards."

Of the use and nature of totem poles, Mr. Kniffen says: "They are highly revered because they carry the tribal emblems, and what a coat-of-arms or armorial crest means to an aristocrat, the totemic symbols mean to the native Alaskans. In general, totemism is recorded history, either family or tribal, with legendary symbols of commemorative art. The genealogical totem poles are usually placed directly in front of the owners' house and, as the name suggests, give the pedigree of the occupants within.

"When studying the symbolic story told on a totem, one must begin at the top and there meet the female division first, as the wife's totem always crowns the pole; next the husband's, and so on down until every important member of the family is accounted for. A native may see at a glance the tribe from whence the mother came and also the clan relations and marriages."

# THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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## Laguna Beach, Cal.

**LAGUNA BEACH ART ASSOCIATION—**  
Dec.—Paintings by Laguna artists.

## Los Angeles, Cal.

### LOS ANGELES MUSEUM—

Dec.—Early American art; Paisley shawls; Blanding Sloan; Franz Marc; Leo Katz.  
Jan.—International Photographic Exhibition.  
Jan.-Feb.—Modern French water colors; architectural and allied arts exhibition.  
Feb.—National exhibition miniatures, auspices Cal. Society of Miniature Painters; McDonald Wright; Morgan Russell; Gordon Craig; Duncan Gleason.  
March—International exhibition, Print Makers Society of California; paintings, Thomas Eakins.

### AINSLIE GALLERIES (BARKER BROS.)—

Dec.—Landscapes, Charles L. A. Smith.  
Jan.—Paintings by Innes, Wyant, Murphy.  
Feb. 1-17—Paintings by Maynard Dixon.  
March—Exhibition, Contemporary Californians.

### BILTMORE SALON—

To Dec. 25—John Hubbard Rich.  
Dec. 27-Jan. 22—Painters of the West.  
Jan. 24-Feb. 12—Memorial exhibition, Charles M. Russell.  
Feb. 14-March 5—Kathryn Woodman Leighton.  
March 7-26—Jack Wilkinson Smith.  
March 28-April 16—Clyde Forsythe.  
April 18-May 7—Aaron Kilpatrick.  
May 9-28—Barse Miller.

## Oakland, Cal.

### OAKLAND ART GALLERY—

Jan.—Twenty Modern European Artists.  
Feb.—Fifth Annual Exhibition.  
March—Paintings, "Society of Six."  
April—Paintings, Zubiaurre brothers.  
May—Macdonald Wright; Russell.  
June—Walrich pottery.

## Pasadena, Cal.

### PASADENA ART INSTITUTE—

Dec.—Pasadena Soc. of Artists; Manior; Cotton; Barton; Miller; E. Wachtel; M. K. Wachtel.  
Jan.—Pasadena Soc. of Artists; Ada Champlin; Hanson Puthuff; Haldane Douglas; R. N. Burnham.  
Feb.—Exhibition by Pasadena Artists.

### GRACE NICHOLSON'S GALLERIES—

Dec.—Tibetan banner paintings; Old Chinese portrait; old prints; Lucille Douglas.  
Jan.—Cole Collection, Tibetan portraits.  
Jan. 17-31—Miss A. F. Patterson; Ida Curtis.  
Jan. 26-Feb. 15—Zubiaurre brothers; Victor Charreton; Aaron E. Kilpatrick.  
Feb. 14-28—Marie B. Kendall; old masters.  
March—Chinese and Persian art; under-sea paintings, Zarh Pritchard.

## San Diego, Cal.

### FINE ARTS GALLERY—

Nov. 15-Dec.—Loan exhibition oriental art.  
Dec.—Paintings, Zubiaurre brothers; Art Guild; illustrations, Joseph Rager Fredericks.  
Jan.—"The Blue Hour," Kandinsky, Feininger, Jawlensky, Klee; exhibition from Grand Central Galleries; Blanding Sloan.  
Feb.—and annual exhibition, Southern Cal. artists; etchings loaned by H. W. Foote.  
March—Mrs. Jesse C. Locke memorial; Spanish and American etchings from Keppel's.  
April—Woodcut designs, Gordon Craig; oriental rugs; stage decorations.

## San Francisco, Cal.

**CALIFORNIA PALACE, LEGION OF HONOR**  
Dec.—Loan collection 18th, C. French objects.  
Dec.-Jan.—1st exhibition, selected American paintings.

### BEAUX ARTS GALLERY—

Until Dev. 31—Drawings, school children of Mexico.  
Jan. 1-15—Paintings, Lucien Labaudt.

### GUMP GALLERIES—

Feb. 17-March 7—Paintings, Zubiaurre brothers.

## Denver, Col.

### DENVER ART MUSEUM—

Dec.—Paintings, Albert Gos; Hungarian prints; "Sun Fainsy," Fanny Stockton.  
Jan.—Paintings, Mr. and Mrs. Botke; Camera Club; "Paris Prize" designs, Beaux Arts Ins.  
Feb.—Church art; art for children.  
March—Japanese prints; coinage.  
April—Persian pottery.

### CYRUS BOUTWELL GALLERIES—

Dec.—Etchings by George Elbert Burr.

## Hartford, Conn.

### WADSWORTH ATHENEUM—

Dec. 6-26—Exhibition of shawls.  
Jan. 3-30—The 1926 accessions.

## Washington, D. C.

### CORCORAN GALLERY OF ART—

Dec. 18-Jan. 16—31st annual exhibition, Washington Water Color Clg.

Jan. 23-Feb. 20—36th annual exhibition, Society of Washington Artists.

**GORDON DUNTHORNE—**  
Dec.—Etchings and drypoints by Cadwallader Washburn; 30 English and American etchers.  
Jan. 5-23—Ernest Haskell; Alice Huger Smith.

## Orlando, Fla.

### ORLANDO ART ASSOCIATION—

Dec. 17-Jan. 3—Alice Huger Smith.

## Atlanta, Ga.

### ATLANTA ART ASS'N (HIGH MUSEUM)—

Dec. 15-31—First view, permanent collection.  
Jan. 9-23—Exhibit, Southern States League.

## Savannah, Ga.

**TELFAIR ACADEMY, ARTS AND SCIENCES**  
Mch.—Exhibition, Am. Fed. of Arts.

## Chicago, Ill.

### ART INSTITUTE OF CHICAGO—

Dec. 9-Jan. 24—Survey of print accessions.  
Dec. 21-Jan. 24—Special exhibitions, Rene Menard, William Ritschel, Gjura Stojana, Mary Cassatt; Arts Club of Chicago.

Jan. 1-15—Early American glass, auspices Antiquarian Society.

Jan. 27-March 8—Chicago Society of Etchers.

Feb. 3-March 8—31st annual exhibition, Artists of Chicago and Vicinity.

March 15-April 17—Exhibition, auspices Arts Club of Chicago; 150 paintings from European section Carnegie International; paintings, Giovanni Romagnoli; New Mexico Painters; sculpture, Paul Manship.

April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.

June 7-21—School of the Art Institute.

June 25-Aug. 1—Chicago Architectural Exhibition League.

July 15-Sept. 15—Exhibitions, H. Leon Roecker, Frederick Teller, J. Jeffrey Grant, E. T. Grigware.

### CHICAGO GALLERIES ASSOCIATION—

Dec. 20-Jan. 8—Modernist art, William Schwartz, Angarola, Minnie Harms Neebe.

Jan. 13-29—Geo. A. Aldrich, Oskar Gross, Edw. Grigware.

Feb. 2-19—Stark Davis, Roy Collins.

Feb. 24-March 10—Anna Lee Stacy, John F. Stacy, Maynard Dixon.

March 15-April 2—Charles Dahlgreen, Frank V. Dudley.

April 5-23—Modernist art, Josephine Reichmann, Agnes Potter Van Ryn.

May-June—Semi-annual exhibit, artist members.

### MARSHALL FIELD GALLERIES—

Jan. 10-22—Chicago No-Jury Soc. of Artists.

### CHESTER H. JOHNSON GALLERIES—

Dec.—Garden and flower pictures, Mabel Key.

Jan.—Paintings by Leopold Survae.

### THOMAS WHIPPLE DUNBAR GALLERIES—

Dec.—Water colors, Edward K. Williams, Emily Groom.

Jan.—Paintings by Louis Kronberg.

Dec.-Jan.—Etchings, Warren Davis, Ryder, C. A. Schutz.

### HAMILTON PARK CLUB HOUSE—

March—Exhibition, Chicago Society of Artists.

## Decatur, Ill.

### DECATUR ART INSTITUTE—

Dec.—Water colors, All-Illinois Society.

Jan.—Oils, sculpture, All-Illinois Society.

Feb.—Paintings, Henry S. Eddy.

March—Women Painters and Sculptors Soc.

April—Group from Newhouse Galleries.

## Peoria, Ill.

### PEORIA ART INSTITUTE—

Dec.—Annual exhibition, Peoria artists.

## Springfield, Ill.

### SPRINGFIELD ART ASSOCIATION—

Dec.—Portraits, Henry Salem Hubbell; landscapes, Henry S. Eddy; flower paintings, Carl H. Campbell.

Jan.—Women Painters and Sculptors Society.

Feb.—Paintings by California Artists.

### ILLINOIS STATE MUSEUM—

To Jan. 20—The Illinois Academy of Fine Arts.

## Fort Wayne, Ind.

### FORT WAYNE MUSEUM—

Dec.—Paintings, William H. Singer.

Jan.—Thumb box show, Columbus Art League.

March—Water colors, Ohio artists.

April—Paintings by Richmond, Ind., artists.

May—Adams, Garber, Higgins, Scudder.

June—Fort Wayne Art School exhibit.

## Indianapolis, Ind.

### JOHN HERRON ART INSTITUTE—

Dec.—Theo. C. Steele memorial; Wayman Adams, Victor Higgins, Garber, Scudder.

Jan.—Forty-third Annual Exhibition of American Oils; "One Hundred Am. Etchings."

Feb.—Indiana Society of Architects.

March—Indiana Artists and Craftsmen; "Fifty Prints of the Year."

Apr.—Ritschel; Bohm; French drawings, litho's.

**THE H. LIEBER CO. GALLERIES—**

Dec. 20-Jan. 1—Paintings, Wayman Adams.

## Louisville, Ky.

### J. B. SPEED MEMORIAL MUSEUM—

Jan. 15-29—Opening exhibition by Louisville Art Association.

## New Orleans, La.

### ISAAC DELGADO MUSEUM—

Dec.—Blanding Sloan prints.  
Feb.—Landscapes, Theodore J. Morgan.  
March—26th ann'l show, Art Ass'n of N. O.  
May—Exhibition, Southern States Art League.

## Brunswick, Me.

### BOWDOIN MUSEUM OF FINE ARTS—

Dec. 13-20—"Fifty Prints of the Year."

## Portland, Me.

### SWEET MEMORIAL MUSEUM—

December—Paintings, J. Eliot Enneking.  
March—Annual Photographic Salon.  
April—Annual exhibition.

## Baltimore, Md.

### BALTIMORE MUSEUM OF ART—

Dec. 14-Jan. 30—Sculpture, Ronnebeck; busts, Grafty; prints, Ernest Watson; Canadians.

Feb. 8-March 6—Annual exhibition, Baltimore Water Color Club; Italian black-and-whites.

March 9-April 3—Modern American paintings from Duncan Phillips Collection.

April 16-May 12—Fifty prints of the year.

May 3-29—Bellows memorial exhibition.

### MARYLAND INSTITUTE—

Dec. 15-27—Sketches, Evening Sun contest.

## Boston, Mass.

### MUSEUM OF FINE ARTS—

To Dec. 24—Ballard Collection Oriental Rugs.

Jan. 5-Feb. 1—Sculpture, Paul Manship.

Feb.—Juliana Cheney Edwards col. of paintings.

March 1-20—Society of Arts and Crafts.

Apr. 6-19—Paintings, Copley Society.

### BOSTON ART CLUB—

March 16-31—Society of Water Color Painters.

### SOCIETY OF ARTS AND CRAFTS—

Feb. 15-28—Photographers' Guild.

April 1-14—Weavers' Guild.

April 15-30—Wax miniatures, Ruth Burke.

May 1-14—Needleworkers' Guild.

### CASSON GALLERIES—

Dec.—Paintings of the South Seas, Harry L. Huffman; flower paintings, Nelly L. Murphy.

Jan.—Old masters; Bellows lithographs.

### ROBERT C. VOSE GALLERIES—

Dec. 6-24—Landscapes by Walter Koeniger.

### HORTICULTURAL HALL—

Feb. 16-28—"Sculpture and Gardens," joint exhibition by Boston Society of Sculptors, Boston Society of Landscape Architects and Mass. State Federation of Women's Clubs.

### GUILD OF BOSTON ARTISTS—

Dec. 13-24—Paintings, Frederick A. Bosley.

Dec. 27-Jan. 8—Paintings, Charles Bittering.

Jan. 10-22—Paintings, Lilla Cabot Perry.

Jan. 19-Feb. 8—Water colors, Sarah C. Sears.

Jan. 24-Feb. 5—Paintings, Edmund C. Tarbell.

Feb. 7-19—Paintings, George L. Noyes.

Feb. 9-March 1—Water colors, Aiden L. Ripley.

March 7-19—Sculpture, Cyrus E. Dallin.

March 21-April 2—Paintings, Gertrude Fiske.

April 4-16—Paintings, Charles Hopkinson.

April 18-30—Paintings, Ernest L. Major.

### DOLL & RICHARDS—

Dec. 1-28—Old English sporting prints.

Dec. 7-23—Persian art.

Dec. 29-Jan. 11—Water colors, C. Scott White.

Jan. 5-18—Pastels, Kate Leah Cotharin; water colors, Charles Emile Heil.

Jan. 12-25—Paintings, A. Sheldon Pennoyer.

### GOODSPEED'S BOOK SHOP—

Dec. 6-25—Etchings and prints.

### M. L. WALKER ART GALLERY—

Dec.—Early Am. and English portraits.

### ST. BOTOLPH CLUB—

Dec. 13-29—Sculpture, Richard Recchia.

Jan. 17-31—Woodward, Sutton, Lavalley.

Feb.—Ripley, Bate, Keyes, Walsh, Parke.

## Northampton, Mass.

### HILLIER ART GALLERY—

Dec. 13-20—Desiderio da Settignano photo graphs by Clarence Kennedy.

Jan. 4-12—"Fifty Prints of the Year."

## Springfield, Mass.

### JAMES D. GILL GALLERIES—

Dec.—Fall exhibition, American artists.

## Wellesley College, Mass.

### FARNSWORTH MUSEUM—

Jan. 5-Feb. 1—Reproductions of Modern Art.

March—Etchings by Lucy Dodd Ramberg.

## Worcester, Mass.

### WORCESTER ART MUSEUM—

Dec. 5-26—Oriental paintings and textiles.

## Detroit, Mich.

### DETROIT INSTITUTE OF ARTS—

Dec. 1-20—French art of the 18th. century.

Jan.—Annual Exhibition, Michigan artists.

Feb.—French artists, 1830-1927.

Apr. 13-May 30—Annual American art.



**JOHN HANNA GALLERY—**

Jan. 24-Feb. 7—Henry R. Poore.

**WILLIAM O'LEARY GALLERIES—**

Dec.—Charles M. Russell; Rosa Bonheur.

Jan.—Jap. prints, panels; Whistler; Haden.

**Grand Rapids, Mich.****GRAND RAPIDS ART GALLERY—**

Dec.—Exhibition, Grand Rapids artists; water colors, Raymond Crosby, Blanche McMullen.

Jan.—Paintings, Gustave Cimotti; rugs.

Feb.—Annual exhibition from Chicago Art Institute; Chicago Society of Etchers.

March—N. Y. Soc. of Painters; 100 etchings.

April—Henry R. Poore; Ethel F. Mundy.

**Muskegon, Mich.****HACKLEY GALLERY OF FINE ARTS—**

Dec.—Ann Arbor artists; Coptic textiles.

Jan.—Grand Rapids artists.

Feb.—New York Society of Painters.

March—Paintings from Chicago's 39th annual.

April—Paintings, Henry S. Eddy.

**St. Paul, Minn.****STEVENS ART GALLERY—**

Dec.—Etchings, bronzes, Emil Fuchs; etchings, drawings, Ralph Fletcher Seymour; paintings, Abrahamson, Hayley Lever, Gred G. Gray.

Jan.—Works by St. Paul artists.

Feb.—Flower paintings, Mrs. Barnes.

**St. Louis, Mo.****ST. LOUIS ARTISTS' GUILD—**

Nov. 14-Jan. 10—Annual exhibition.

**SHORTRIDGE GALLERY—**

Dec.—Paul King, Matilda Browne, Jane Peterson, Charles W. Dahlgreen, Bela Mayer, Russell Cheney.

Jan.—Joseph Birren; European etchings.

Feb.—Paintings, George Ames Aldrich.

March—Paintings, Henry R. Poore.

**Omaha, Neb.****ART INSTITUTE OF OMAHA—**

Dec.—4th annual exhibition, Nebraska artists.

Jan.—George Bellows memorial.

**Santa Fe, N. M.****SANTA FE MUSEUM—**

Dec.—Olive Rush, Warren E. Rollins, Naomi Nelson, Effie Hart.

**Montclair, N. J.****MONTCLAIR ART MUSEUM—**

Jan.—Paintings by the "Cragmoor Group."

**Newark, N. J.****NEWARK MUSEUM—**

Dec.—Pewter; porcelain; Colonial kitchen and Early American life.

Jan.—Recent gifts to museum.

Feb.—Ballard collection, oriental rugs.

March—Art Center of the Oranges.

June—Contemporary American paintings, J. Ackerman Coles bequest.

**F. KEER GALLERIES—**

Dec.—Mezzotints, etchings, water colors.

**Albany, N. Y.****INSTITUTE OF HISTORY AND ART—**

Jan. 7-27—Paintings, Alice R. Huger Smith.

**Brooklyn, N. Y.****BROOKLYN MUSEUM—**

Nov. 20-Jan. 2—International exhibition of modern art, arranged by Societe Anonyme.

Dec. 7-Jan. 2—11th. annual exhibition, Brooklyn Society of Etchers.

Jan. 9-31—Woodcuts by Gordon Craig.

Jan. 29-Feb. 27—International exhibition of water colors, pastels and drawings.

BKN. SOCIETY MINIATURES PAINTERS—

March—Annual exhibition, Hotel Bossert.

**PRATT INSTITUTE—**

Dec. 8-31—Reproductions of Holbein drawings; 16th century textiles.

Jan. 6-22—Paintings by Olaf Olsen.

Jan. 27-Feb. 16—"The Painters and Sculptors."

Feb. 22-March 11—Marines, Whitney Hubbard.

March 3-24—"Fifty Books of the Year."

To Dec. 30—Water colors, A. O. Lamplough.

March 30-April 27—Bkn. Society of Artists.

**Buffalo, N. Y.****ALBRIGHT ART GALLERY—**

Dec.—Hamilton collection.

Jan.—Buffalo Soc. Artists; Camera Club.

Feb.—International Modern Exhibition.

April 24-June 10—Selected American paintings.

**Elmira, N. Y.****ARNOT ART GALLERY—**

Jan.—Paintings by Sigurd Skou.

Feb.—Etchings by Alfred Hatty.

March—Water color flower subjects.

April—Water color exhibition.

**New York, N. Y.****AMERICAN FINE ARTS BUILDING—**

Jan. 3-16—American Water Color Soc. and N. Y. Water Color Club; N. Y. Soc. of Painters.

Jan. 23-Feb. 2—Annual exhibition, Allied Artists of America.

Feb. 14-March 7—36th annual exhibition, National Ass'n of Women Painters and Sculptors.

March 25-April 18—102nd annual exhibition, National Academy of Design.

**METROPOLITAN MUSEUM OF ART—**

Nov. 9-Jan. 2—Joseph Pennell memorial.

Dec. 4-Jan. 5—American industrial art.

Jan. 17-Feb. 7—Modern Swedish decorative art.

Jan. (begins 10th)—Embroidered waistcoats.

**GRAND CENTRAL PALACE—**

Feb. 21-March 5—Forty-second annual exhibition, Architectural League of New York.

**PUBLIC LIBRARY—**

Dec.—Mary Cussatt's drypoints and color prints.

**THE ART CENTER—**

Dec.—"Fifty Illustrated Books."

Dec. 16-31—N. Y. Society of Ceramic Arts.

Jan. 1-30—International Cotton Exposition.

Feb. 1-15—Paintings by 12 Japanese Artists.

Feb. 1-28—Commercial printing, American Institute of Graphic Arts.

April 24-30—New York Sketch Club; Guild of Bookworkers.

May—Annual Exhibition of Advertising Art.

June—International Salon of Photography.

**MUNICIPAL ART GALLERY—**

Jan 9-Feb. 14—An. exhibition, Ass'n for Culture.

Feb. 19-Mch. 6—"The Painters and Sculptors."

**SOCIETY OF INDEPENDENT ARTISTS—**

March 11-April 3—11th annual exhibition, Waldorf-Astoria Hotel.

**NATIONAL ASSN OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)**

March 27-April 11—Margaret Law.

**SALMAGUNDI CLUB—**

Jan. 21-Feb. 4—Annual auction exhibition.

Feb. 11-March 4—Annual oil exhibition.

March 12-30—Annual water color show.

**MACBETH GALLERIES—**

Dec. 7-27—Water colors, etchings, bronzes.

Dec. 28-Jan. 10—Mystic (Conn.) group.

Jan. 11-31—Landscapes, Chauncey F. Ryder.

Feb. 1-14—"Thirty Paintings by Thirty Artists."

**HOWARD YOUNG GALLERIES—**

Dec. 11-31—Group of American and foreign masters.

**C. W. KRAUSHAAR GALLERIES—**

To Dec. 27—Water colors by 16 artists.

**EHRRICH GALLERIES—**

Dec.—"Paintings of the Madonna."

**MONTROSS GALLERY—**

Dec. 13-24—Paintings, Marion Monks Chase.

**KNOEDLER GALLERIES—**

Dec. 13-31—Old French and English color prints.

Dec. 27-Jan. 8—Water colors of flowers, Mrs. A. Stewart Walker.

**ARTHUR ACKERMAN & SON—**

Nov.-Dec.—Water color drawings by Rowlandson, Elyse Lord, J. D. Knap.

**DUDENSING GALLERIES—**

Dec. 13-Jan. 1—Water colors by John Kellogg Woodruff, Henry Winslow, Herman Trunk.

Jan. 3-22—Paintings by William Schulhoff.

Jan. 24-Feb. 12—Paintings by Arnold Wiltz.

Feb. 14-March 5—Paintings, Clarence Johnson.

March 7-26—Glazed terra-cotta, Carl Walters; paintings, E. B. Ulreich.

March 28-April 16—Thelma Cudlipp Grosvenor.

April 18-May 7—Paintings, Zubiaurre brothers.

**INTIMATE GALLERY (Anderson's)—**

To Jan. 15—Recent developments by John Marin.

**WILDENSTEIN GALLERIES—**

Jan.—Modern paintings, Ingres to Picasso.

**THE GALLERY OF P. JACKSON HIGGS—**

Dec. English and Dutch portraits by old masters; Italian and Flemish primitives.

**THE NEW GALLERY—**

Dec. 21-Jan. 8—Paintings by Merton Clivette.

Feb. 15-March 5—Paintings by Thomas H. Benton; mural designs, History of America.

**FREDERICK KEPPEL & CO.—**

Nov. 23-Dec. 30—Etchings by Joseph Pennell.

**ARTHUR H. HARLOW & CO.—**

Dec.—Etchings of dogs, Marguerite Kirmac.

**KENNEDY & CO.—**

Dec.—Old English color prints after Morland.

**BABCOCK GALLERIES—**

Dec.—Cabinet paintings, American artists.

**GRAND CENTRAL GALLERIES—**

Dec. 9-24—Screens, Robert Chandler; paintings, Dean Cornwell, Roy Brown.

**ARDEN GALLERY—**

Until Jan. 1—"Conquest of Mexico" murals, by Victor White.

**WEYHE GALLERY—**

Dec.—Paintings, Moselso; drawings, Toppi.

Jan.—Paintings by Alfred Maurer.

**N. Y. LEAGUE FOR HARD OF HEARING—**

Jan.—Paintings, Pauline B. Williams.

Feb.—Landscapes, Natalie Peck.

**CATHERINE LORILLARD WOLFE CLUB—**

Dec.—Summer work by members.

**ARTISTS GALLERY—**

Dec.—Group exhibition, Modern Americans.

Jan.—Paintings by John Carroll.

**HENRY REINHARDT & SON—**

Jan. 15-31—Loan exhibition of old and modern masters, El Greco to Matisse.

**ANDERSON GALLERIES—**

To Dec. 25—Paintings by Bernard Boutet de Monvel.

**SOCIETY OF ARTS AND CRAFTS—**

March 1-10—Photographers' Guild.

April 16-30—Weavers' Guild.

May 16-30—Needleworkers' Guild.

**MARIE STERNER GALLERIES—**

Dec.—Paintings, drawings, old and modern.

**F. VALENTINE DUDENSING—**

Dec.—Water colors by Pajot.

Jan.—Retrospective exhibition, Henri Matisse.

**Rochester, N. Y.****MEMORIAL ART GALLERY—**

Dec. 15-Jan. 23—Gifford Beal; Tibetan paintings; Women Painters and Sculptors; coinage.

**Syracuse, N. Y.****SYRACUSE MUSEUM—**

Dec.—Paintings by Sigurd Skou.

Jan.—Etchings, statuary, Emil Fuchs.

Feb.—Modern wood block prints.

March—Intern'l water color exhibition.

April—Canadian painters, 60 canvases.

May—Paintings by Emma Giardi.

June—Adams, Garber, Higgins, Scudder.

**Yonkers, N. Y.****YONKERS ART ASSN (Yonkers Museum)—**

Nov. 15-Dec. 20—Small paintings, sculpture.

**Akron, O.****AKRON ART INSTITUTE—**

Dec.—Paintings by Scott; Persian rugs.

Jan.—Enneking exhibition.

Feb.—Exhibition, Adams, Garber, Higgins.

Mch.—Dayton Soc. of Artists; Del. River Artists.

April—Ohio Water Color Society.

May—Exhibition, Akron artists.

**Cincinnati, O.****CINCINNATI ART MUSEUM—**

Dec.—Duveneck Society; etchings by Zorn; international water color exhibition.

January—Ohio Water Color Society.

March—Work of Ohio-born women.

May—Thirty-fourth Annual Exhibition.

**A. B. CLOSSON, JR., CO. GALLERIES—**

Jan. 17-29—Paintings, Charles C. Svendsen.

Feb. 14-26—Paintings by Reginald Grooms.

Feb. 28-March 12—Paintings by Frank Myers.

**TRAXEL GALLERIES—**

Jan. 3-8—Caroline Lehmer.

Jan. 10-22—Harry Thokler.

Jan. 29-Feb. 12—Cincinnati Women's Art Club.

**Cleveland, O.****CLEVELAND MUSEUM—**

Nov. 30-Jan. 4—Ralph T. King memorial.

Jan. 4-Feb. 14—For'n section Carnegie Int'l.

May—Cleveland Society of Artists.

June—Contemporary American paintings.

**LINDNER ART GALLERY—**

Dec.—Annual exhibition, Womens Art Club.

**Columbus, O.****COLUMBUS GALLERY OF FINE ARTS—**

Dec.—Paintings, Carl Lawless, Arthur Meltzer; annual thumb-bx show, Columbus artists.

Jan.—N. Y. Society of Painters.

Feb.—"Fifty Prints of the Year;" black-and-whites, Columbus Art League; Photo-Pictorialists of Columbus.

March—Paintings from the Sesqui-Centennial.

April—Historic textiles from Brooklyn Museum; theatre art and masks.

May—17th annual exhibition, Columbus Art League; paintings, Harry J. Westerman.

**Dayton, O.****DAYTON ART INSTITUTE—**

Dec. 12-30—Sixty Prints (Providence, R. I.).

Dec. 15-Jan. 2—Ohio Water Color Society.

Dec. 31-Jan. 26—Persian Shawls; Birdseye View of Coinage.

Jan. 4-23—Loan show, Portraits of Daytonians.

Jan. 25-Feb. 18—Dayton Women Painters.

Jan. 28-Feb. 17—Bronze reproductions, Greek, Roman; wax portraits, Ethel Frances Mundy.

Feb. 20-Mar. 14—C. O. Woodbury's etchings, lithographs; Joseph Pennell lithographs.

Mar. 15-Apr. 4—C. and J. A. Botke, paintings.

Apr. 6-24—Swiss pictures, Albert Gosa.

Apr. 30-May 25—European posters.

June 7-28—N. Y. Society of Painters.

**Toledo, O.****TOLEDO MUSEUM OF ART—**

Dec.—Ohio-born women artists.

Dec. 15-Jan. 16—Fleestad exhibition.

Jan.—Black-and-Whites, Italy-America Society.

Feb.—Dewitt and Douglas Parrish; Ohio water color show; Toledo Camera Club.

March—Canadian artists.

April—Ninth annual Toledo exhibition.

June-Aug.—15th an. exhibit, American paintings.

**MOHR GALLERIES—**

Dec. 11-Jan. 5—Modern American paintings.

Jan. 5-15—Helen J. Niles.

Feb. 15-March 1—Harry Leith-Ross.

March 1-15—Chester Hayea, French landscapes.

March 15-April 1—Henry R. Poore.

April 1-15—The Athena Club.

**Philadelphia, Pa.****PENN. ACADEMY OF THE FINE ARTS—**

Jan. 30-March 30—122nd. annual exhibition, Pennsylvania Academy of the Fine Arts.

**THE PENNSYLVANIA MUSEUM—**

Dec.—Objects from Paris international exhibition Modern Decorative and Industrial Arts.

[Concluded on next page]

## Irish Dispute

When Sir Hugh Lane, debonair Irish art connoisseur and expert, perished in the Lusitania tragedy in 1915, he bequeathed thirty-nine important paintings, some of them renowned old masters, to the National Gallery in London. A codicil of his will changing the beneficiary to the Municipal Gallery of Dublin, which he had founded in 1907, was held invalid because it was not witnessed. Many hold that England is morally bound to turn the pictures over to Ireland.

Controversy over the matter has now broken out afresh. Lady Gregory has written a pamphlet entitled "Case for the Return of Sir Hugh Lane's Pictures to Dublin," and Mr. Cecil Harmsworth in an insistent article in the *Daily Mail* urges that the English government now act. This newspaper editorially says:

"No fair-minded man with the facts before him can doubt for a moment that Ireland's claim to the pictures is overwhelmingly strong. It is a plain matter of right and justice to return them to Dublin without delay. There has never been the slightest doubt that Sir Hugh Lane was heart and soul an Irishman and desired to benefit his native city."

## Carnegie Collections Ready

The Carnegie Corporation of New York has announced that art collections worth \$100,000 were ready to be sent out to twenty colleges in the United States and Canada for use in the teaching of art. The collections consist of 1800 reproductions in photograph and color facsimiles of the greatest works in architecture, sculpture and painting; fifty original prints representing different processes and schools from the sixteenth century to the present; a set of textiles in thirty-five pieces dating from antiquity to the present day; and two hundred books on the art of every period and people.

## The Great Calendar

[Concluded from preceding page]

Dec.—Chinese paintings, Sung and Ming.  
**THE PRINT CLUB—**  
 Dec. 6-24—Christmas exhibition.  
 Dec. 27-Jan. 2—Etchings by William Strang.  
 Jan. 3-17—"Fifty Prints of the Year."  
 Jan. 19-29—Prints of cats by modern masters.  
**SOCIETY OF ALLIED ARTS—**  
 Dec. 1-15—Work by Zwick, Beacham, Braymer, Connor, Linke, Lyons, Nelson.  
 Dec. 15-31—Work by Nortenheim, Hofstetter, O'Brien, Koller, Blum, Pietz, Renner, Richter.  
 Jan. 1-15—Work by Mason, Lovegrove, Stewart, Sutton, Molind, Till, McKinney, Mann.  
**ART CLUB OF PHILADELPHIA—**  
 Dec.—Thirty-third Annual Exhibition.  
 Jan. 7-27—"Mrs. Arrah Lee Caul Brennan."  
 Feb. 4-25—"Ten Philadelphia Painters."  
 March 4-25—Burt Vaughn Flannery, Robert Riggs and associates.  
 April—Exhibition by painter members.  
**ART ALLIANCE—**  
 Dec. 10-Jan. 1—Water colors, Birger Sandzen.

### Erie, Pa.

**ART CLUB OF ERIE—**  
 Jan.—Paintings by five artists.  
 March—Exhibition, Erie artists.

### Pittsburgh, Pa.

**CARNEGIE INSTITUTE—**  
 Feb. 10-March 10—Annual Exhibition, Associated Artists of Pittsburgh.  
 March 10-April 17—Annual photographic salon of the Photographic Section of the Pittsburgh Academy of Science and Art.  
**WUNDERLY BROTHERS—**  
 Dec. 6-20—Frank Gardener Hale, jewelry.

## Providence's Venus



Greek Statuette of Venus.

This beautiful bronze statuette of Aphrodite, a Greek masterpiece and dating from the second century B. C., is the outstanding purchase of the year made by the museum of the Rhode Island School of Design, at Providence. For many years it was known to archaeologists only by a plaster cast made long ago, the original having dropped out of sight in Russia. This cast came to the

## Providence, R. I.

**R. I. SCHOOL OF DESIGN—**  
 Dec.-Feb.—Early American furniture, Goddard.  
 Dec.—F. A. Turner collection of Oriental rugs.  
 Jan.—Joseph Pennell memorial exhibition.  
 Feb.—"Fifty Prints of the Year."  
**PROVIDENCE ART CLUB—**  
 Dec. 7-26—Annual show, little pictures.  
 Jan. 4-16—Hope Smith, Drury, Frazier.  
**CHARLESTON, S. C.**  
**GIBBES MEMORIAL GALLERY—**  
 Apr. 7-May 1—Seventh annual exhibition, Southern States Art League.

## Memphis, Tenn.

**BROOKS MEMORIAL ART GALLERY—**  
 December—Memphis artists; Birren.  
 Jan.—Canadian artists; drawings, Lillian W. Hale; wax miniatures, Ethel Frances Mundy; Edith Rockefeller McCormick's historic laces.  
 February—Paintings from Metropolitan Museum; Turkish and Indian shawls.  
 March—Max Bohm.  
 April—George Bellows Memorial.  
 May—William Ritschel; "100 Etchings."  
 June—New York Society of Women Painters.  
 July and August—Taos Society of Artists.

## Houston, Tex.

**MUSEUM OF FINE ARTS—**  
 Dec.—Prints, Baumann; oils, C. P. Gruppe.  
 Jan.—Grand Central Art Galleries exhibit.  
 Feb.—George Bellows Memorial.  
 March—Theodore J. Morgan; Boyer Gonzales.  
 April—Matisse drawings and etchings.

## Fort Worth, Tex.

**FORT WORTH MUSEUM OF ART—**  
 Jan. 5-Feb. 5—Annual exhibition of paintings.  
 May 5-June 5—20th annual, Texas Artists.

## Ogden, Utah.

**FINE ARTS GALLERY—**  
 Dec.—J. T. Harwood; J. A. T.; Everett; Calvin Fletcher.

## Big Illinois Show

A special train carried artist members of the Illinois Academy of Fine Arts from Chicago to Springfield, the state capital, for the opening of the exhibition of 340 works of painting and sculpture at the new Illinois State Museum. The reception was a big social event. Addresses were made by Dr. A. R. Crook, curator of the Museum; J. F. Cornelius, president of the Academy, and Oskar Gross, the portrait painter. The latter said, according to the *Chicago Post*: "This state of Illinois has progressed in so many ways with which you are all familiar, that there is nothing left but the progress of art. Italy has always been to us the country of art, but America is fast coming into its own, and in this country's rapid climb Illinois must play its part."

The success of the exhibition is due to co-operation between Dr. Crook and Mrs. Mary E. Aleshire, manager of exhibitions for the Academy.

attention of Salomon Reinach, distinguished French expert and director of the St. Germain Museum in 1898, and he wrote of it in the *Revue Archéologique*. Twenty-seven years later the original was brought to him by a dealer, having appeared in the market in Vienna, following the cataclysm of the world war. Mons. Reinach then wrote at length on the work for a publication of the "Fondation Eugene Piot."

It is believed that a Russian nobleman acquired the statuette in Italy considerably more than a hundred years ago.

The museum *Bulletin*, in considering the acquisition, remarks that, "like all the Hellenistic works, the statues of Aphrodite show her not so much as a goddess, but as a representation of female beauty at the height of its powers. This was Praxiteles' gift to the world, and those who came after him followed his example. Small wonder then that in many details one thinks of Praxiteles as he studies the bronze."

Jan.—Hafen collections.  
 Feb.—LeConte Stewart.  
 March—Group exhibition, 36 artists.

## Salt Lake City, Utah.

**CHAMBER OF COMMERCE GALLERY—**  
 Dec.—Lee Greene Richards; Utah Women Painters; Henri Moser.  
 Jan.—Florence Ware; Ruth Harwood.  
 Feb.—Alfred Lambourne; water colors.  
 April—Mary Teasdel.  
**MERRILL HORNE GALLERY—**  
 Dec.—Miriam Brooks Jenkins; Waldo Midgley; Mahonri Young.  
**MEMORIAL BUILDING GALLERY—**  
 Dec.—A. B. Wright.  
**UNIVERSITY OF UTAH GALLERY—**  
 Jan.—Lee Greene Richards; Laurence Squires.

## Norfolk, Va.

**NORFOLK SOCIETY OF ARTS—**  
 Dec.—Exhibition from National Arts Club.  
 Jan.—Loan exhibition of arts and crafts.  
 Feb.—Paintings, Miss Turner; sculpture, Miss Frishmuth.

## Madison, Wis.

**MADISON ART ASSOCIATION—**  
 Dec. 1-Jan. 15—Paintings, William S. Schwartz.  
 Jan. 15-Feb. 15—Paintings, Willard Metcalf.

## Milwaukee, Wis.

**MILWAUKEE ART INSTITUTE—**  
 Dec.—Sculpture, Emil Fuchs; paintings, Willard Metcalf, Emil Fuchs, Eugene Higgins, Gertrude Copp.  
 Dec. 15-Jan. 15—Paintings, Elmer A. Forsberg.  
 Jan.—Persian pottery; art for children; paintings, George H. Macrum; Winthrop Turney.  
 Jan. 15-Feb. 15—Sculpture by Louis Mayer.  
 Feb.—Nat. Ass'n of Women Painters and Sculptors; paintings, Gustave Cimiotti; paintings selected by Louis Bliss Gillet.

**MILWAUKEE JOURNAL GALLERY—**  
 Dec., Jan. & Feb.—Paintings by 16 members of Madison Art Association.  
 March—Portraits by Merton Grenhagen.



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